



THE  
CHINESE CLASSICS:

WITH

A TRANSLATION, CRITICAL AND EXEGETICAL NOTES,  
PROLEGOMENA, AND COPIOUS INDEXES.

BY

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IN SEVEN VOLUMES.

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VOL. IV.—PART II,

CONTAINING

THE SECOND, THIRD, AND FOURTH PARTS OF THE SHE-KING,  
OR THE MINOR ODES OF THE KINGDOM,  
THE GREATER ODES OF THE KINGDOM, THE SACRIFICIAL ODES  
AND PRAISE-SONGS; AND THE INDEXES.

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# THE CHINESE CLASSICS.

VOL. IV.

THE SHE KING,  
OR  
THE BOOK OF POETRY.



不以文

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以辭害

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爲得之。

# THE SHE KING.

## PART II.

### MINOR ODES OF THE KINGDOM.

#### BOOK I. DECADE OF LUH MING.

##### ODE I. *Luh ming.*

詩經

小雅二

鹿鳴之什之一

鹿鳴

周行。人之好我。示我  
鼓簧。承筐是將。  
鼓瑟吹笙。吹笙  
之萃。我有嘉賓。  
呦呦鹿鳴。食野

- 1 With pleased sounds the deer call to one another,  
Eating the celery of the fields.  
I have here admirable guests;  
The lutes are struck, and the organ is blown [for them];—  
The organ is blown till its tongues are all moving.  
The baskets of offerings [also] are presented to them.  
The men love me,  
And will show me the perfect path.

TITLE OF THE PART.—小雅, 二, 'Part II. Minor Odes of the Kingdom.' 'Odes of the kingdom' is not, indeed, a translation of 雅; but the phrase approximates nearer to a description of what the pieces in this and the next part are than any other I can think of. 雅 is explained by 正, 'correct.' Lacharme translates the title by '*Parvum Rectum*,' adding—*quia in hac*

*parte mores describuntur recti illi quidem, qui tamen nonnihil a recto deficiunt.* But the pieces in this Part, as descriptive of manners, are not less correct, or less incorrect, as the case may be, than those in the next. The difference between them is that these were appropriate to lesser occasions, and those to greater. The former, as Choo He says, were sung at festal entertainments in the court; the latter at gatherings of the feudal princes, and their appearances at the

二章  
呦呦鹿鳴。食  
野之蒿。我有  
嘉賓。德音孔  
昭。視民不忒。  
君子是則是  
倣。我有旨酒。  
嘉賓式燕以  
敖。  
三章  
呦呦鹿鳴。食  
野之芩。我有

- royal court. The names 'small' and 'great,' 'minor' and 'major,' may have had reference also to the length of the pieces, and to the style of the music to which they were sung, and which is now lost; but we shall find that in the subject-matter of the pieces there is a sufficient ground for such a distinction. As the *Fung*, or the compositions in the first Part, were produced in the different feudal states, the *Ya* were produced in the royal territory. The first twenty-two pieces of this Part are attributed, indeed, to the duke of Chow himself, and are distinguished from those that follow as the odes of 'Chow and the South,' and 'Shao and the South' are distinguished from the other Books of Part I. As there were 'the correct *Fung* (正風)' and 'the *Fung* degenerate (變風),' so there are 'the correct *Ya*,' and 'the degenerate *Ya*.' It was proper to sing the *Ya* only on great and on solemn occasions at the royal court; therefore of time they were used at the feudal courts, and even by ministers of the States, as in the service of the Ke family in Lu, in the time of Confucius (Ana III. ii.); but this was a very different consequence of the decay of which the House of Chow fell.

鹿鳴之什·二

The first of the two Black L. of Part  
the second. Both are all over and under  
the same color as what they had been  
in the first. The second was a good deal  
more like the first than the first was  
like the first. The second was a good deal  
more like the first than the first was  
like the first.

Il. 1, 2, in all the stt. Maou makes *yèu-yèu* to be simply the cry of the deer, calling to one another; Choo makes it descriptive of 'the harmony of their cry.' Maou is wrong in identifying 華 here with 薜, 'duckweed';—see on I.

ii. IV. 1. The 葦 is, probably, as Williams calls it, 'a kind of celery;'—'with a green leaf, white inside, and stalks like quills, edible both raw and cooked.' 蒿 is, probably the male southernwood. 荻 is described by Maou merely as 'a grass.' It is a marshy plant, with leaves like the bamboo, a creeper. Cattle generally are fond of it, as well as deer. Williams, says, 'perhaps a kind of salicola.' From the deer browsing happily the writer proceeds to the guests and their entertainment.

St. I. 3-5. 鼓瑟—as in I. x. II. 3. 笙  
and 簫—as on I. x. III. 1. 篋—as in I. l.  
III. 1. 'The baskets here must be supposed to  
be filled with pieces of silk, or other offerings.  
承—奉, 'to bear,'—'to bring in.' 將—行.  
'to do.' 'The presenting of baskets of offerings  
is perfect.' This was part of the entertain-

For whom are struck the lutes, large and small.  
The lutes, large and small, are struck,  
And our harmonious joy is long-continued.  
I have good wine,  
To feast and make glad the hearts of my admirable guests.

四牡一章 騤。周道 倭遲。豈 不懷歸。 王事靡 盬。我心 傷悲。

- 1 My four steeds advanced without stopping;  
The way from Chow was winding and tedious.  
Did I not have the wish to return?  
But the king's business was not to be slackly performed;  
And my heart was wounded with sadness.

The rhymes are—in st. 1, 鳴, 萃, 笙, cat.  
11: 簪, 將, 行, cat. 10: in 2, 蒿, 昭, 桃.  
傲, 敖 cat. 2: in 3, 苓, 琴, 琴, 漣, cat. 1: in 1.

Stt. 1. 2. 駢駢 is defined as 'the app. of advancing without ever stopping.' Choo takes 周道 as = 大路, 'the great way.' Maou, as I have done in the translation. Acc. to this view, the ode must belong to the time when King Wan was still endeavouring to unite the States in allegiance to the last King of Shang, in whose service the expedition referred to must have been undertaken. Williams says that 倭遲 means 'returning from a distance;' but

靡<sup>四</sup>止。靡<sup>四</sup>下。靡<sup>三</sup>馬。四<sup>二</sup>牡駢駢。  
 鹽。集于苞杞。豈不懷歸。王事  
 不遑將父。載飛載。王事  
 不遑將母。

- 2 My four steeds advanced without stopping;  
They panted and snorted, the white steeds black-maned.  
Did I not have the wish to return?  
But the king's business was not to be slackly performed,  
And I had not leisure to kneel or to sit.
- 3 The Filial doves keep flying about,  
Now soaring aloft, and now descending,  
Collecting on the bushy oaks;  
But the king's business was not to be slackly performed,  
And I had not leisure to nourish my father.
- 4 The Filial doves keep flying about,  
Now flying, now stopping,  
Collecting on the bushy medlars.  
But the king's business was not to be slackly performed,  
And I had not leisure to nourish my mother.

that is not the meaning. 倭 here—'winding.'

'f. st. 100.' The dict., f. 100, says that 倭 is

透迤迤迤委蛇威迤, and 委移

is the same as 倭. I have followed Minou

in the translation of 倭. Choo takes the

倭 as meaning 'winding.' 駢 is the

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different names by which it is called; but by none of them can I exactly identify it. It is said to be remarkable for its filial affection; and I have called it therefore 'the Filial dove.' This idea seems to be the basis of the allusion from it to the speaker in these two stanzas. *Pien-pien* denote 'the app. of flying.' 飛 must—飛

上, 'flying aloft.' 杞—as in I. x. VIII. 1.

杞 here is diff. from the willow tree of the

same name in I. vii. 1. This is the 枸杞, pro-

bably a kind of medlar,—as both Medhurst and

Williams say. The finest trees of the sort are

said to be in Kan-suh, and Shen-se. Its young

leaves, like those of a pomegranate tree, but softer

and thinner, are edible. It grows in a bushy

manner to the height of 3 and 5 cubits, puts

forth purple flowers in the 6th or 7th month,

and produces a red fruit, luscious like a date.

Its other name is 'pao's' 'tse' from the shape

of the fruit 將養 'to nourish.'

來將作是懷豈駸載四駕<sup>五</sup>  
 諗母歌用歸不駸驟駢彼

- 5 I yoked my four white steeds, black-maned;  
 They hurried away with speed.  
 [But] did I not wish to return?  
 Therefore I make this song,  
 Announcing my wish to nourish my mother.

III. *Hwang-hwang chay hwa.*

周載六我<sup>二</sup>每駢于皇<sup>一</sup>皇<sup>一</sup>  
 爰咨諏駢驅如濡維駒及夫原隰者華者華

- 1 Brilliant are the flowers,  
 On those level heights and the low grounds.  
 Complete and alert is the messenger, with his suite,  
 Ever anxious lest he should not succeed.
- 2 My horses are young;  
 The six reins look as if they were moistened.  
 I gallop them, and urge them on,  
 Everywhere pushing my inquiries.

St. 5. 駢 denotes 'a fleet horse,' 駢駢  
 'the app. of its rapid course.' 是用=是  
 以, 'therefore.' 諗=告, 'to announce.'—  
 This ode, with the 1st and 3d, are mentioned in  
 the Tso-chuen, under the 4th year of duke Ssang,  
 as sung at the court of Tsin.

The rhymes are—in st. 1, 駢, 遲, 歸, 悲,  
 cat. 15, t. 1: in 2, 駢, 歸, 馬, 鹽, 處,  
 cat. 5, t. 2: in 3, 下, 棚, 鹽, 父, 汝, in 4,  
 止, 杞, 母, cat. 1, t. 2: in 5, 駢, 諗, cat.  
 7, t. 1.

Ode 8. Allusive, and narrative. AN ODE  
 APPROPRIATE TO THE DESPATCH OF AN ENVOY,  
 COMPLIMENTARY TO HIM, AND SUGGESTING IN-  
 STRUCTIONS AS TO THE DISCHARGE OF HIS DUTIES.  
 This piece also is referred to the time of king  
 Wan.

St. 1. 皇皇,—like 煌煌, in I. xii. V. 1.  
 原, as opposed to 隰, is defined by 高平,

'high and level,' 'a level height.' What flowers  
 were to the heights and meadows, that the envoy  
 was to the kingdom. Sin-sin expresses 'the  
 app. of number and alertness.' Comp. 說說  
 in I. i. V. 1. 征夫 denotes the envoy and his  
 suite. 每懷靡及—其所懷思  
 常若有所不及, 'always as if he could  
 not come up to what he purposes and thinks of.'  
 St. 2. In this and the following stanzas the  
 envoy is introduced as narrating, himself, the  
 energy and carefulness of his progress:—thereby  
 he is admonished with what energy and care he  
 should proceed. 駒,—'colts';—see I. i. IX. 3.  
 The term indicates here that the horses were  
 young and full of spirit. 如濡 denotes the  
 fresh brightness of the reins. L. 3,—as in I. iv.  
 X. 1, et al. 周=徧, 'everywhere.' 爰 is  
 the particle. 咨 and 諏 both signify 'to  
 deliberate,' 'to consult with.' Choo explains  
 the combination by 訪問,—as in the trans-



牆。兄<sup>四章</sup>況每兄脊<sup>三章</sup>兄原兄死<sup>三章</sup>  
 外弟也有弟合弟隰弟喪  
 禦園永良急在求哀孔之  
 其于歎。朋難。原矣。矣。懷威。

- 2 On the dreaded occasions of death and burial,  
 It is brothers who greatly sympathize.  
 When fugitives are collected on the heights and low grounds,  
 They are brothers who will seek one another out.
- 3 There is the wagtail on the level height;—  
 When brothers are in urgent difficulties,  
 Friends, though they may be good  
 Will [only] heave long sighs.
- 4 Brothers may quarrel inside the walls,  
 But they will oppose insult from without,

equally adjusted.' 詢.—'talk about.' Maou says that 'it is appropriate to consultation with relatives.'

The rhymes are—in st. 1, 華\*, 夫, cat. 5, t. 1: 隰及, cat. 7, t. 3: in st. 2, 駒\*, 需\*, 驅\*, 詠\*, cat. 4, t. 1: in 3, 騏\*, 絲謀\*, cat. 1, t. 1: in 4, 駱若, 度, cat. 5, t. 3: in 5, 駟均, 詢, cat. 12, t. 1.

Ode 4. Allusive and narrative. SETTING FORTH THE CLOSE RELATION AND AFFECTION THAT OUGHT TO OBTAIN BETWEEN BROTHERS. The Preface assigns the composition of the piece to the duke of Chow, saddened by the justice which he had been obliged to execute on his brothers, the lords of Kwan and Ts'ae. The ode thus came into use at entertainments given at the court to the princes of the same surname as the royal House. Some doubt is thrown on this account of the origin of the ode by a statement in the Tso-chuen, under the 25th year of duke He (B. C. 645), which assigns it to duke Mu of Shaou (召穆公), in the time of king Le (died B. C. 827); yet in the 'Narratives of the States (國語, 周中, art. 1),' the very same man, who assigns it this origin, quotes it as 'a poem of the time of duke Wan of Chow.' There is nothing in the ode itself to guide us in adjudicating between these different views.

St. 1. The 常棣 is by most scholars distinguished from the 唐棣 of Lii. XIII. This

is the *te* properly and simply so called. Its fruit is eatable, and not larger than a cherry. I suppose, indeed, it is a kind of cherry-tree. Both Maou and Choo take 鄂 as = 外見貌 'outwardly displayed,' and the line as interrogative, 不 being = 豈不. Ch'ing K'ang-shing, on the other hand, took 鄂 as 'the calyx of the flower,' and 不 (read *foo*) as = 柎, 'the foot or stalk of the calyx,' saying that the calyx, glorified by the flowers, serves well to set forth the union of brothers, the younger serving the elder, the elder overshadowing and protecting the younger. Wu-yu means 'bright-looking,' 'splendid.' 兄弟 is not to be confined to brothers of the same parents; it denotes all of the same surname, who traced their lineage to a common ancestor.

St. 2. Showing the value of brothers in times of greatest distress. 哀 = 聚, 'to be collected.' Choo understands it of 'the bodies of the dead;' but the 求 at the end suggests a less extreme case. The view I have adopted is put forth by Yen Ts'an. and K'ang Ping-chang.

St. 3. Showing the superiority of brothers to friends in emergencies not so extreme. The 脊令 (in the Urh-ya, with 鳥 on the right) is the wag-tail. 'Its head and tail,' say some, 'are continually moving in concert, just as brothers respond to one another.' 況 is taken by Choo as an initial particle. Others make it equivalent to 怳, 'to be fluttered.'—Friends are agitated, but they only sigh, and give no effectual help.



琴。妻<sup>七章</sup>且孺。飫。儻<sup>六章</sup>爾籩豆。飲酒之。友生。寧。雖有兄弟。不如友。喪<sup>五章</sup>亂既平。既安且。無戎。每有良朋。烝也。

When friends, however good they may be,  
Will not afford help.

- 5 When death and disorder are past,  
And there are tranquillity and rest;  
Although they have brothers,  
[Some] reckon them not equal to friends.
- 6 Your dishes may be set in array,  
And you may drink to satiety;  
But it is when your brothers are all present,  
That you are harmonious and happy, with child-like joy.
- 7 Loving union with wife and children  
Is like the music of lutes;  
But it is the accord of brothers  
Which makes the harmony and happiness lasting.

St. 4. 鬭 is 'to wrangle.' 于牆 as expressed to 外 in L. 2. must = 牆內, 'inside the walls.' 務 is explained by 侮, which is found in the passage of the Tso-chuen referred to above. 烝—an initial particle, as in L. xv. III. 1. The usage of 烝 here seems to establish Chao's construction of 況 in the preceding stanza. 戎 = 助, 'to help.'

St. 5. 友生 = 朋友, 'friends.' 生 here, as in other combinations, intensifies the substantival force of the preceding character. Some take the last line to be reflexive—不如友生乎. This brings out the same in another construction of 友生, which I have followed.

St. 6. 籩豆—as in L. xv. V. 2. 儻 = 陳, 'to set forth.' 飫 = 饕, 'to eat or drink to repletion.' 之 is an expletive. 孺, 'a child' 'a suckling,' is here used as an adjective, expressing such mutual confidence and complacency as exist between a child and its parents. The parties supposed to be feasted in the first two lines are friends.

St. 7. *Brotherly love is necessary to the completion and permanence of earthly joy.* A brother is not more than a wife. K'ang Ping-chang says, 'Brothers are from the same root, forming, indeed, one stem. 翁 = 合, 'union.' Brothers, like the hands and feet, form one body, and should not be looked at as two individuals. Like husband and wife, who are but the union of two samenesses.'

然乎。亶其圖。是是妻。樂室。宜爾<sup>八</sup>且湛。

8 For the ordering of your family,  
For your joy in your wife and children,  
Examine this and study it;—  
Will you not find that it is truly so?

V. *Fah muh.*

矧猶相求嚶遷出鳥伐<sup>二</sup>  
伊求彼其嚶于自鳴木  
人友鳥友聲矣。木。谷。嚶。丁。  
矣。聲。矣。聲。矣。木。谷。嚶。丁。

1 On the trees go the blows *chǎng-chǎng*;  
And the birds cry out *ying-ying*.  
One issues from the dark valley,  
And removes to the lofty tree,  
While *ying* goes its cry,  
Seeking with its voice its companion.  
Look at the bird,  
Bird as it is, seeking with its voice its companion;  
And shall a man

St. 8. 帑=子, 'a child,' 'children.' 妻琴, 湛\*, *ib.*, t. 1: in 8, 家\*, 帑, 圖, 乎, cat. 5, t. 1.

帑=妻子 in prec. st. L. 3 refers to the truth, as the writer deemed it, set forth in the whole ode. 亶=信, 'truly.' Ping-chang says here, 'If a man be generous and affectionate to his wife and children, while he is indifferent to his brothers, the generosity and affection are but the selfishness of human desire; but if he be generous and affectionate to his brothers, and carry on the same behaviour to his family, the generosity and affection are the justice of heavenly principle.'

The rhymes are—in st. 1, 韓弟, cat. 15, t. 2: in 2, 威懷, cat. 15, t. 1; 哀求, cat. 3, t. 1: in 3, 原難歎, cat. 14: in 4, 務\*, 戎 (prop. cat. 9), cat. 3, t. 2: in 5, 平寧, 生, cat. 11: in 6, 豆飫 (prop. cat. 2), 具\*, 孺\*, cat. 4, t. 2: in 7, 合\*, 翕, cat. 7, t. 3;

Ode 5. Allusive. A FESTAL ODE, SUNG AT THE ENTERTAINMENT OF FRIENDS; INTENDED TO CELEBRATE THE DUTY AND VALUE OF FRIENDSHIP, EVEN TO THE HIGHEST. In Maou the piece is divided into six stanzas of six lines each; it is now arranged, more correctly, into three, each of twelve lines.

St. 1. 丁丁,—as in I. i. VII. Kēang Ping-chang and some others understand 伐木 not of felling the trees, but of fashioning the felled trees for use, finding the idea of friendship in the combination of skill and strength for that purpose. But line 1 in st. 3 is inconsistent with that idea. A company of woodmen, whose blows sound responsive to one another, serves well enough to introduce a company of festive friends. *Ying-ying* is intended to represent the voices of two birds calling to one another. Maou gives the characters, I hardly see why, the meaning of 'frightened,' as if the birds were disturbed by the sound of the blows. I find, rather, in

不來。以速。入簋。於粲。酒埽。不來。以速。諸父。寧適。有藁。既有肥羜。伐木<sup>三章</sup>許許。醕酒。聽之。終和且平。不求友生。神之。

Not seek to have his friends?  
Spiritual beings will then hearken to him;  
He shall have harmony and peace.

- 2 *Hoo-hoo* they go, as they fell the trees.  
I have strained off my spirits, till they are fine,  
And the fatted lambs are provided,  
To which to invite my paternal uncles.  
It is better that something should keep them from coming,  
Than that I should not have regarded them.  
Oh! brightly I have sprinkled and swept my courtyard,  
And arranged my viands, with eight dishes of grain, along  
with my fatted meat,  
To which to invite my maternal uncles.  
It is better that something should keep them from coming,  
Than that there should be blame attaching to me.

the mention of the birds a continuance of the allusive, or perhaps a metaphorical, element. Ll. 3, 4:—See these lines quoted by Mencius, III. Pt. i. IV. 15, who moralizes on them in a manner not intended by the writer, though many of the critics here follow his example. I have followed Ying-tah in referring 聲 in ll. 6, 8, to the bird on the tree. He says, 作求其友之聲. 相=視, 'to regard.' 矧=況, 'how much more!' 友生,—as in the prec. ode. Ll. 11, 12 tell the value and power of friendship in affecting spiritual Beings. 神=鬼神, such beings generally. The first 之 is the expletive. 終 followed by 且,—as in I. iii. V. *et al.*

St. 2. 許 (*hoo*) 許 is correctly defined by Choo as 'the sound emitted by a number of people in putting forth their strength together.' L. 2. 醕 is the word appropriate to the straining off spirits through a sieve or basket, to keep back all grains or other refuse. 有藁

denotes the appearance of the spirits so strained, 'clear and agreeable.' 羜 is a lamb, not fully grown, 'five months old.' 速=召, 'to invite.' The kings were wont to style all the nobles of the same surname as themselves 諸父, and those of a different surname 諸舅, as in l. 10. 適= 'it should happen.' 微=無,—as in I. iii. I. 1. 於 (*woo*),—a note of exclamation. 酒埽,—see on I. xv. III. 3. 簋,—as in I. xi. X. 2. The 'eight dishes' is expressive of the abundance of the provisions. So says Choo; and Yen Ts'an observes that it is of no use trying to illustrate the phrase from the institutions of the Chow dyn., which were formed subsequently to the time of king Wän, when this ode was made. We are not to suppose that the viands (饋) were contained in these dishes. 牡 is simply 'males.' Ying-tah would refer it to the lambs in l. 3.

伐木于阪。釃酒有衍。籩豆有踐。兄弟無遠。民之失德。乾餱以愆。有酒湑我。無酒酤我。坎坎鼓我。蹲蹲舞我。逌我暇矣。飲此湑矣。

- 3 They fell down the trees along the hill-side.  
I have strained off my spirits in abundance;  
The dishes stand in rows,  
And none of my brethren are absent.  
The loss of kindly feeling among people  
May arise from faults in the matter of dry provisions.  
If I have spirits I strain them, do I;  
If I have no spirits, I buy them, do I;  
I make the drums beat, do I;  
I lead on the dance, do I.  
Whenever we have leisure,  
Let us drink the sparkling spirits.

VI. *T'äen paou.*

天保 天章 定爾 亦孔 之固 俾爾 單厚 何福 不除 俾爾

- 1 Heaven protects and establishes thee,  
With the greatest security;  
Makes thee entirely virtuous,  
That thou mayest enjoy every happiness;

St. 3. 阪,—as in I.xi.I 衍=多, 'much.' This is better than Maou's making it=美

L. 3,—as in I.xv. V. 2. 兄弟 embraces all the guests mentioned in the preceding st. The king calls them all his brothers. Ll.5, 6. Among the common people quarrels arose, because of their stinginess in the supply of the dry provisions of which their feasts were composed;—it was not for the king to be sparing in the supply of the richer food at his feast. There is a difficulty in believing that the king should speak ll. 7—10 of himself, yet they cannot be otherwise construed. It breaks the unity of the stanza entirely to suppose, with Ch'ing K'ang-shing, that they are the language of the guests, praising the king for his favours:—'When he has [good] spirits, he strains them for us, when he

has not, he gets others of an inferior order for us,' &c. At the same time, we need not suppose that the king did any of the things mentioned himself; but he caused them to be done for the entertainment of his guests. *Seu=se* in l. 2. *Koo* =買, 'to buy.' A comma must be understood after 酒 in ll. 7, 8. Medhurst strangely translates l. 8.—'There is no wine for me to buy!' 坎坎 represents the sound of the drum, and 蹲蹲 denotes the app. of the dancing. In all the last half of the stanza, the king, by the expression of his sympathy, encourages his guests to wake merry.

增。之方至。以莫不  
如岡如陵。如山如阜。  
不興。如山如阜。  
天保定爾。以莫不  
遐福。維日不足。  
受天百祿。降爾  
戩穀。罄無不宜。  
天保定爾。俾爾  
多益。以莫不庶。

Grants thee much increase,  
So that thou hast all in abundance.

- 2 Heaven protects and establishes thee;  
It grants thee all excellence,  
So that thine every matter is right,  
And thou receivest every heavenly favour.  
It sends down to thee long-during happiness,  
Which the days are not sufficient to enjoy.
- 3 Heaven protects and establishes thee,  
So that in every thing thou dost prosper,  
Like the high hills, and the mountain masses,  
Like the topmost ridges, and the greatest bulks;  
That, as the stream ever coming on,  
Such is thine increase.

The rhymes are—in st. 1, 丁, 嚶, 鳴, 聲, 聲, 生, 聽, 平, cat. 11; 谷, 木, cat. 3, t. 3; in 2, 許, 莫, 荇, 父, 顧, cat. 5, t. 2; 婦, 簋, 牡, 舅, 谷, cat. 3, t. 2; in 3, 阪, 衍, 踐, 遠, 愆, cat. 14; 清, 酷, 鼓, 舞, 暇, 清, cat. 5, t. 2.

Ode 6. Narrative. AN ODE RESPONSIVE TO ANY OF THE FIVE PRECEDING. HIS OFFICERS AND GUESTS, FEASTED BY THE KING, CELEBRATE HIS PRAISES, AND DESIRE FOR HIM THE BLESSING OF HEAVEN AND HIS ANCESTORS.

St. 1. 爾, 'thee,' refers to the King. In 1, 2, 亦 and 之 are both particles, which we cannot translate. It is difficult to determine whether to translate 保定 in the imperative or the indicative; but I conclude to adopt the latter mood. The ode is mainly one of praise; even st. 4 and 5 must be translated in the indicative; and it is not till the last line that the imperative is more natural. 單 = 盡, 'en-

tirely;' Maou defines it by 信, 'sincerely.' 厚, 'generous,' 'faithful,' 'honest,' is here best given by 'virtuous.' 何福不除, 'what happiness is not taken away?' taken away, that is, to be replaced by greater. 多益, 'much increase;'—of every good, we may suppose, in himself and his kingdom.

St. 2. 戩 = 盡, 'entirely;' 穀 = 善, 'good,' 'excellence.' 罄 also = 盡, 'entirely.' 宜百祿, 'the hundred emoluments'—all prosperities, all favours. 遐 = 遠, 'distant,' 'long-during.'

St. 3. 興, 'to rise,' 'to flourish.' I do not see why Choo should explain it here by 盛, 'abundant.' Ll. 3 and 4 should be connected with 1 and 2. 山 and 岡 give us the idea of the height of the hills; 阜 and 陵 of their mass. It is said, 'Land high and great is called 阜';

<sup>四章</sup>吉蠲爲饌。是用  
 孝享。禴祠烝嘗。  
 于公先王。君曰  
 卜爾。萬壽無疆。  
<sup>五章</sup>神之弔矣。詒爾  
 多福。民之質矣。  
 日用飲食。群黎  
 百姓。徧爲爾德。  
<sup>六章</sup>如月之恒。如日  
 之升。如南山之

4 With happy auspices and purifications, thou bringest the offerings,

And dost filially present them;

In spring, summer, autumn, and winter,

To the dukes and former kings,

Who say, 'We give to thee

Myriads of years of duration unlimited.'

5 The spirits come

And confer on thee many blessings.

The people are simple and honest,

Daily enjoying their meat and drink.

All the black-haired race, in all their surnames,

Universally practise your virtue.

6 Like the moon advancing to the full,

Like the sun ascending the heavens,

Like the age of the southern hills,

when those dimensions are very large, 陵

Ll. 5 and 6 go together. 如川之方至,

—'like the now coming to as of a river;' giving the idea of the ever-continued progress and increase of the stream.

St. 4. 吉蠲(=潔),—'lucky and purified.'

The former term refers to the action of the king in choosing the day for the sacrifices, and the officers to assist in them; the latter to the bathings, fasting, and vigils, preparatory to them.

饌,—'the spirits, and other articles of oblation.'

爲饌,—'you make, get ready, the oblations.'

享=獻,—'to offer.' This is done 'filially,'

because the service referred to was to the king's ancestors at the several seasons, in the ancestral temple. In the Chung-yung, ch. XVIII., we are told how the duke of Chow carried up the title of king to his grandfather and great grandfather, and appointed the sacrifices for all the earlier dukes of the House of Chow. These are the 公 and 先王 of L. 4. The same person-

ages are the 君, or 'rulers,' in L. 4; and 卜爾,

云云 give their answer expressed through their

personator (尸), or, as we should say, *the medium*,

in the service. With reference to this passage,

the diet. defines 卜 by 子, and 賜, 'to give.'

The promise in L. 6 is, of course, to the king's line, more that to himself.

S. 5. 之, in Ll. 1 and 3, is the expletive. By

神 is meant the king's ancestors, now existing

as 'spirits.' 弔=至 'to come;' i. e., they are

present, though unseen, in the temple. 詒=

遺, 'to give.' 質=實, 'sincere,' 'honest.'

Mao explains it by 成, meaning that 'the

affairs of the people are peacefully settled.

L. 5 is a denomination of all the people. Choo

explains the terms as in the translation; but the

old interpreters take both 羣 and 黎 as=衆,

壽。不。騫。不。崩。如。松。柏。之。茂。無。不。爾。或。承。

Never waning, never falling,  
Like the luxuriance of the fir and the cypress;—  
May such be thy succeeding line!

VII. *Ts'ae we.*

采薇一章采薇采薇。薇亦作止。曰歸曰歸。歲亦莫止。靡室靡家。玁狁之故。不遑啟居。玁狁之故。

- 1 Let us gather the thorn-ferns, let us gather the thorn-ferns;  
The thorn-ferns are now springing up.  
When shall we return? When shall we return?  
It will be late in the [next] year.  
Wife and husband will be separated,  
Because of the Hëen-yun.  
We shall have no leisure to rest,  
Because of the Hëen-yun.

and by 百姓 they understand the heads of clans, who alone had surnames in those days. I will not say that their exegesis is not the better of the two.

St. 6. 恆 (read *kǎng*, in the 3d tone) denotes the moon in her second quarter, going on to be full. 騫 = 虧, 'to fail,' 'to become defective.' The first half of 1.4 refers to the waning and decline of the sun and moon; the second to slips of the hill. 'The luxuriance of the pine and the cypress' is seen in the constant renewal of their leaves; and they are specified, rather than other trees, as being well known and evergreens. 承 = 繼, 'to continue,' 'to succeed to.' 或 = 'some.' 'May there always be those who shall succeed to you!'

The rhymes are—in st. 1, 固, 除, 庶, cat.  
 6, t. 1: in 2, 穀, 祿, 足, cat. 3, t. 3: in 3, 興,  
 陵, 增, cat. 1, t. 6: in 4, 享, 嘗, 王, 疆,  
 cat. 10: in 5, 福, 食, 德, cat. 1, t. 3: in 6,  
 恆, 升, 崩, 承, cat. 6: 壽, 茂, cat. 3, t. 2.

Ode 7. Allusive and narrative. AN ODE ON THE DESPATCH OF TROOPS TO GUARD THE FRONTIERS ON THE NORTH AGAINST THE WILD TRIBES OF THE HEEN-YUN. This and the next two odes form a triad, having reference to the same expedition; this being appropriate to its commencement, those to its conclusion. The Preface says the expedition was undertaken in the time of king Wán, when he was only duke of Chow, and was discharging his duty, as chief of all the regions of the west, to the last king of Shang. Choo denies that the odes are of so early an origin, and says that the 'Son of Heaven' in the 8th ode, must be one of the kings of Chow; but he does not attempt to fix the date more particularly.

As to the form of the ode, it resembles that of the second in this book. Though intended to encourage the departing troops, it is written as if it were their own production, giving expression to their feelings on setting out, and in the progress of the expedition, down to its close. A translator's greatest difficulty is to determine the moods and tenses which he will introduce into his version. 'The Complete Digest' says, 'The piece was made with reference to the time when the expedition was despatched, and the language throughout must be taken as that of anticipation (詩作於方遣之時,大

日亦采<sup>三</sup>歸戍載止。日亦采<sup>三</sup>  
 歸。剛薇聘。未定。飢載。憂歸。柔止。薇采<sup>三</sup>  
 歲止。日薇。靡使。渴。心烈。心亦。日薇。  
 陽歸薇

- 2 Let us gather the thorn-ferns, let us gather the thorn-ferns;  
 The thorn-ferns are now tender.  
 When shall we return? When shall we return?  
 Our hearts are sorrowful.  
 Our hearts are sad and sorrowful;  
 We shall hunger, we shall thirst.  
 While our service on guard is not finished,  
 We can send no one home to enquire about our families.

- 3 Let us gather the thorn-ferns, let us gather the thorn-ferns;  
 The thorn-ferns are now hard.  
 When shall we return? When shall we return?  
 The year will be in the tenth month.

抵皆是預道之辭耳。 I have adapted my translation to this peculiarity.

St. 1. 薇—as in I. ii. III. 3. 亦 and 止, here and below, must be taken as expletives. 作 describes the ferns as just rising out of the ground (生出地), when it must have been early in the spring. This gives the date of the first despatch of the troops, which is thus allusively intimated. The two 日 in I. 3 are expletives. Wang Yin-che says 日歸 is simply equivalent to 于歸. When the men were going away, they had naturally been anxious to have the date of their return fixed. We may translate 日歸 by 'as to our return,' or interrogatively, as I have done,—after Yen Ts'an. L. 4,—as in I. x. I. 1, where the expletives are different. L. 5. A wife gives the husband a 室; a husband gives the wife a 家. L. 6. Choo simply says that the Hsien-yun were 北狄, 'wild tribes of the north.' The Shwöh-wän does not give the characters, and elsewhere the same sounds are differently represented. Ch'ing K'ang-shing says they were the same tribe that in his days went by the name of Heung-noo (匈奴). I suppose the two names are imperfect phonetic expressions of the same sound, which we also have adopted in

*Huns.* Wang Taou says that the Hsien-yun of Yin and Chow, the Heung-noo of Ts'iu and Han, and the Tuh-keuh (突厥) of Suy and T'ang, all refer to the same tribes. Szo-ma Ts'een in his Record of the House of Chow, and of the Heung-noo, says that in the time of king E (B. C. 933-909), those northern tribes became very troublesome, and refers to this ode as a composition of that time.—It is understood that this reference to the cause of the expedition is made by the troops in a public spirit, showing that they sympathized with the court in the necessity of undertaking it. L. 7,—as in II. 2.

St. 2. I must believe that in this st. we have the words of a second detachment of troops sent off somewhat later than the former, when the ferns which, in st. 1, were only showing themselves, were now somewhat grown (柔). 烈 is descriptive of 'the app., or manifestation, of their sorrow of heart.' 戍=守, 'to guard.' The term denotes the service of troops stationed anywhere to defend territory from invasion. 定=止, 'to be at an end.' 聘=問, 'to ask,'—to inquire, that is, about the welfare of their families.

St. 3. We have here a third detachment sent off, when the ferns had attained their full growth. This view of three separate detachments is sanctioned by Ch'ing K'ang-shing and Ying-tah. The latter calls them the 一輩, 二輩, 三



止。王事靡盬。不遑  
啟處。憂心孔疚。我  
行不來。<sup>四章</sup>彼爾維何。維常之  
華。彼路斯何。君子  
之車。戎車旣駕。四  
牡業業。豈敢定居。  
一月三捷。<sup>五章</sup>駕彼四牡。四牡騤  
騤。君子所依。小人

But the king's business must not be slackly performed;  
We shall have no leisure to rest.  
Our sorrowing hearts are in great distress;  
But we shall not return from our expedition.

- 4 What is that so gorgeous?  
It is the flowers of the cherry tree.  
What carriage is that?  
It is the carriage of our general.  
His war carriage is yoked;  
The four steeds are strong.  
Dare we remain inactive?  
In one month we shall have three victories.
- 5 The four steeds are yoked,  
The four steeds, eager and strong;—  
The confidence of the general,

陽, sent off respectively in the 3d decade of the 2d month, the 1st decade of the 3d, and the 2d decade of it. 陽 is here the name of the 10th month:—the sun was drawing near to the extreme point of its southern course, and the Yin principle ruled predominant in the year;—only, however, to give place to the Yang. On the eve of its extinction, apparently, the principle of light and heat, was 'like an embryo in the womb,' about to make its appearance; and hence the month was named after it. So say all the critics. From the 10th to the 12th month, inclusive, was the conclusion of the year of st.1. 狀一病, 'sick,' 'distressed.' 來=復來, or 歸, 'to come back.'

St.4. The three detachments would seem here to be united, and marching with their general at their head, confident of great success. The Shueh-wen quotes L.I, with 衛

instead of 爾, defining the term by 'the app. of abundant flowering.' 常 is the 常棣 of III.1. 路=車, 'a carriage;' here 戎車, 'a war carriage,' as in I.5. 君子 must here=將帥, 'the general.' Choo explains 業業 by 壯, 'strong.' We shall meet with the phrase again. 定居=安居,—as in the translation.

St.5. Maou defines 強=強, 'strong;' and in III.iii.III. by '不息,' 'unresting.' I have united the explanations. Choo says 依 is here equivalent to 乘, 'to ride in.' We may admit this, but need not, in translating, depart from the ordinary meaning of the term. There is more difficulty with 朋, which proper-

我哀。我心傷悲。莫知  
遲遲。載渴載飢。行道  
雨雪霏霏。行來思。  
依依。今我來思。  
昔我往矣。楊柳  
日戒。玁狁孔棘。  
象弭魚服。豈不  
所腓。四牡翼翼。

The protection of the men.

The four steeds move regularly, like wings;—

There are the bow with its ivory ends, and the seal-skin quiver.  
Shall we not daily warn one another?

The business of the Hëen-yun is very urgent.

- 6 At first, when we set out,  
The willows were fresh and green;  
Now, when we shall be returning,  
The snow will be falling in clouds.  
Long and tedious will be our marching;  
We shall hunger; we shall thirst.  
Our hearts are wounded with grief,  
And no one knows our sadness.

VIII. *Ch'uh keu.*

召來謂子自牧于我我出  
彼矣我所天矣彼車出車

- 1 We proceeded with our carriages  
To those pasture grounds.  
'From the place of the son of Heaven,  
Came an order to me to march,' [said the general].

ly means 'the calf of the leg.' Choo follows Ch'ing K'ang-shing, who says the character should be 芘, 'to shelter.' By 小人, 'the small men,' the speakers denote themselves. 翼翼 describes the regular, orderly, progress of the horses. 弭, 'the ends of a bow.' 魚 is here explained as 'the name of an animal, like a pig, found in the eastern sea, spotted on the back and green underneath.' Medhurst calls it a seal. Perhaps a porpoise may be meant. He explains 魚服 as meaning 'fish skins, or

clothes made of seal skins;' but 服 is here used in the sense of 'a quiver.'

In 1. 7 it is doubtful whether we should read 日 or 曰. 棘 = 急, 'urgent.'

St. 6. Here the soldiers project their thoughts forward to the end of their expedition, or at least to the arrival of their relief. The 楊柳, called also simply 楊, is akin to the 蒲柳;—see I. vi. IV. 3. 依依—'the app. of being weak and tender;' so, Yen Ts'an. 來—as in

建此郊車。我<sup>三章</sup>棘難。王之僕夫。  
彼旄矣。于出矣。維事載夫。  
旄矣。設彼我其多矣。謂

So he called his carriage-officers,  
And told them to get the carriages all ready.  
'The king's business,' [said he], 'is surrounded with difficulties;  
We must use despatch.'

- 2 We proceeded with our carriages  
To that suburban region.  
The banner with tortoises and serpents was raised,  
And the ox-tails set up at the top of its staff;

st. 3. 思 is the particle. 霏霏 describes  
'the app. of snow falling abundantly.'

The rhymes are—in st. 1, 薇, 歸, cat. 15,  
t. 1; 作, 莫, 家, 故, 居, 故, cat. 5,  
t. 1; in 2, 薇, 歸; 柔, 憂, cat. 3, t. 1; 烈,  
渴, cat. 15, t. 3; 定, 聘, cat. 11; in 3, 薇,  
歸; 剛, 陽, cat. 10; 監, 處, cat. 5, t. 2;  
疚, 來, cat. 1, t. 1; in 4, 何, 何, cat. 17;  
華, 車, cat. 5, t. 1; 業, 捷, cat. 8, t. 3;  
in 5, 驥, 依, 腓, cat. 15, t. 1; 翼, 服,  
戒, 棘, cat. 1, t. 3; in 6, 依, 霏, 遲, 飢,  
悲, 哀, cat. 15, t. 1.

Ode 8. Narrative. AN ODE OF CONGRATULATION ON THE RETURN OF THE TROOPS FROM THE EXPEDITION AGAINST THE HEEN-YUN. While the old interpreters and Choo differ, as in the case of the prece. ode, as to the time to which they refer this, they agree in regarding it as specially designed to felicitate the leader of the expedition,—the awe-inspiring Nan Chung. And so far they are correct. When the former go on, however, to make the general the principal speaker throughout the piece, hearing his words, e.g., in the whole of the first two stanzas, the difficulties of such a view are very great. K'ang I'ng-chang has pointed this out; but when he refers the first personal pronoun mainly to 'the poet (詩人)' who wrote the piece, I cannot accept his construction. The soldiers of the expedition are the speakers throughout. They speak freely of their own toils and anxieties, while they glorify their general. At the same time they introduce his words, and the words of their own wives, in a manner which is perplexing and unartistic.

St. 1. Ll. 1, 2. The 'carriages' here are those comprising the force of the expedition, or of the 1st detachment of it. They proceeded to 'the pasture

grounds,' a considerable distance from the capital, and there waited till the other detachment should arrive, and the whole should be put in order for the march. To the distance of 50 里 from the capital was called 'the near suburbs (近郊);' for other 50 里, the country was called 'the distant suburbs (遠郊);' and beyond that were the pasture grounds, where herds of horses and cattle were kept. Ll. 3, 4 abruptly introduce the words of the general, in which he informed the troops of the commission which he had received. We must identify the 天子 here with the 王 of Ll. 7, and other places. To make the 王 king W'án, as Yen Ts'an and others do, is quite inadmissible. Ll. 5—8 give another abrupt turn, or rather two abrupt turns, in the composition of the stanza;—6 and 7 are narrative of the next proceedings of the general. 僕夫 is here defined as 御夫, 'the drivers,'—not of the general's war chariot, but of the baggage carriages. 載 is explained by 載其車以行, 'load their carriages for the march.' 謂 is active, 'ordering,' or 'and ordered,' whereas in Ll. 4 it was passive, 謂我 being—'it was said to me,' or 'I received orders.' The last two lines give what the general said to the drivers. 棘,—as in st. 5 of prece. ode. 其 gives to the sentence a hortatory force.

St. 2. Ll. 1, 2 relate to a second detachment of the force, which arrived at the suburbs, probably 'the distant suburbs,' while the other was in the pasture grounds. Ll. 2—6 describe various arrangements for the march to the enemy, and should be extended to both the detachments. The 旄 was a banner with

矣。彼旃旐斯。胡不  
 旆旆。憂心悄悄。僕  
 夫況瘁。<sup>三章</sup>王命南仲。往城于  
 方。出車彭彭。旂旐  
 央央。天子命我。城  
 彼朔方。赫赫南仲。  
 玁狁于襄。<sup>四章</sup>昔我往矣。黍稷方  
 華。今我來思。雨雪

Did not it and the falcon banner  
 Fly about grandly?  
 The [general's] heart was anxious and sad,  
 And the carriage-officers appeared full of care.

- 3 The king charged Nan Chung  
 To go and build a wall in the [disturbed] region.  
 How numerous were his chariots!  
 How splendid his dragon, his tortoise and serpent flags!  
 The son of Heaven had charged us  
 To build a wall in that northern region.  
 Awe-inspiring was Nan Chung;  
 The Hëen-yun were sure to be swept away!
- 4 When we were marching at first,  
 The millets were in flower.  
 Now that we are returning,  
 The snow falls, and the roads are all mire.

tortoises and snakes coiled round them emblazoned on it, the top of the staff being surmounted by a *maou*, which has been described, as well as the *yu*, under I. iv. IX. 斯 is the final particle. 旆旆 is descriptive of the flags waving in the wind. L. 7 is taken of the general. 悄悄 = 憂貌 'the app. of being sorrowful.' 況, —see on IV. 3.

St. 3. Here appears by name, the general, —a cadet of the Nan family; but we know nothing of him from any other source but this ode. The 方 of l. 2 must be the 朔 or 北 (northern) 方 of l. 6. It is interesting to see at how early a period the idea of building a wall against the barbarians on the north originated, and began to be acted upon. 彭彭 is descriptive of the

number of the chariots. 旂 was the name of a flag on which dragons were emblazoned, one over the other, heading now to the staff, now to the outer edge of the flag (交龍). 央央 — 鮮明, 'fresh and bright.' 赫赫 = 'the terrible.' 襄 is defined by 除, 'to take away,' and many critics suppose the last line to be in the past tense, and the whole stanza to intimate that the name of the general and the array of the expedition were sufficient to awe the Hëen-yun to submission without any fighting. L. 5 of the last stanza is sufficient to refute this notion. Wang Yin-che says that, here and in st. 6, 于 is to be taken as = 是, 'to be,'

St. 4 brings us to the close of the expedition, and the progress of the returning march (comp. the last st. of the prec. ode); but as the critic Leu

倉庚喈喈。春日遲遲。赫赫南仲。旣見君子。未見君子。嚶嚶草蟲。簡書。啟居。豈不懷歸。載塗。王事多難。不遑采芣。芣。薄伐西戎。我心則降。憂心忡忡。趨趨阜螽。

The king's business was not to be slackly performed,  
And we had not leisure to rest.  
Did we not long to return?  
But we were in awe of the orders in the tablets.

- 5 'Yaou-yaou go the grass-insects,  
And the hoppers leap about.  
While we do not see our husbands,  
Our hearts must be full of grief.  
Let us but see our husbands,  
And our hearts will be at rest.'  
The awe-inspiring Nan Chung  
Is smiting the Jung of the west.
- 6 The spring-days are lengthening out;  
The plants and trees grow full of verdure;  
The oriole's cry comes *k̄ae-k̄ae*;  
[Our wives] go in crowds to gather the white southernwood.

says, the notes of time here make us refer the descriptions not to the commencement of the march northwards, and the conclusion of the march home, but to the course of both routes. 思 and 載 are the particles. 塗 = 坭塗, 'mire.' L. 5, 6 must be construed in the past tense. 簡書 refers, no doubt, to the orders from the court about the expedition, written, of course, in those days on tablets of wood.

St. 5. L. 1-6,—see on I.ii.III., the 1st stanza of which is all but exactly reproduced here. Instead of referring it, as all critics do, to the wife of the general, it seems to me much more

natural to refer it to the wives of the soldiers, who then return in the last two lines to their great theme,—the general. 薄,—the particle, as in I.i.II.3. The 'western Jung' would be another barbarous tribe, lying more west than the Hsien-yun.

St. 6, contains the return. L. 1,—as in I. xv. 1.2 芣, —grass, and small plants generally. 芣, and *k̄ae-k̄ae*,—as in I. i. II. I. L. 4,—as in I. xv. I. 2. 訊 = 問, 'to question.' Those who would be questioned—? put to the torture—indicate, we may suppose, chiefs of the Hsien-yun; 'the crowd of captives' (醜

于 獵 南 赫 還 薄 獲 執  
夷 狁 仲 赫 歸 言 醜 訊

With our prisoners for the question and our captive crowd,  
We return.

Awe-inspiring is Nan Chung;  
The Hëen-yun are pacified.

IX. *Te too.*

其 有<sup>二</sup>征 女 日 繼 王 有 有<sup>二</sup>  
葉 杖 夫 心 月 嗣 事 睨 杖  
萋 之 遑 傷 陽 我 靡 其 之  
萋 杜 止 止 止 日 監 實 杜

- 1 Solitary stands the russet pear tree,  
With its fruit so bright.  
The king's business must not be slackly performed,  
And the days are prolonged with us one after another.  
The sun and moon are in the tenth month.  
My woman's heart is wounded;  
My soldier might have leisure [to return]!
- 2 Solitary stands the russet pear tree,  
With its leaves so luxuriant.

—徒衆)—the multitude of their followers.  
夷—平, 'to be pacified,'—reduced to subjection.

The rhymes are—in st. 1, 牧\* (read *mih*)  
來, 載, 棘, cat. 1, t. 3: in 2, 郊, 旄, 旄,  
cat. 2; 旄, 瘁, cat. 15, t. 3: in 3, 方, 彭\*,  
央, 方, 襄, cat. 10: in 4, 華, 塗, 居,  
書, cat. 5, t. 1: in 5, 蟲, 螽, 仲, 降, 仲,  
戎, cat. 9: in 6, 遲, 萋, 喈, 祁, 歸, 夷,  
cat. 15, t. 1.

Ode 9. Narrative. AN ODE OF CONGRATULATION, SPECIALLY INTENDED FOR THE TROOPS ON THEIR RETURN FROM THE EXPEDITION AGAINST THE HEEN-YUN. The congratulation is given in a description of the anxiety and longing of the soldiers' wives for their return. I have supposed that one lady speaks throughout, which imparts to the piece more vividness and interest. Choo takes all the stanzas as narrative; but the old interpreters make the first two allusive. It is not worth while discussing the point.

St. 1. L. 1,—see L. x. VI. L. 2. Choo, after Maou, defines 睨 by 實貌 'the app. of the fruit,' without saying what that appearance is. The term has the meanings of 'bright,' 'beautiful.' Both in ll. 1, 2, 有 must be taken with the characters that follow it in its descriptive use. The pears would be ripe towards the end of the year,—in the 10th month of l. 5. It was not then time for the troops to return, but their wives fancy they might have leisure to do so, as the season would suspend their operations. 嗣—續, 'to continue,' syn. with 繼. 陽, —as in VII. 3. I translate 女心, 'my woman's heart,' because 我 takes the place of 女 in the next stanza. 征夫 must here be restricted to the soldiers, or rather to the husband of the speaker, her 'conquering hero.'—diff. from the phrase in III. 1. The last line must be taken as a wish (望之之辭; Yen Ts'an). The 止 are all the final particle.

St. 2. Ll. 1, 2. The winter has gone. It is spring again; but the troops still do not return,

王事靡盬。我心傷悲。卉木  
 萋止。女心悲止。征夫歸止。  
 陟<sup>三章</sup>彼北山。言采其杞。王事  
 靡盬。憂我父母。檀車<sup>四章</sup>幘幘。  
 四牡瘡瘡。征夫不遠。匪<sup>四章</sup>載匪來。  
 憂心孔疚。期逝  
 不至。而多爲恤。卜筮偕止。  
 會言近止。征夫邇止。

The king's business must not be slackly performed,  
 And my heart is wounded and sad.  
 The plants and trees are luxuriant,  
 But my heart is sad.  
 O that my soldier might return!

- 3 I ascended that hill in the north,  
 To gather the medlars.  
 The king's business must not be slackly performed,  
 And our parents are made sorrowful.  
 His chariot of sandal wood must be damaged;  
 His four horses must be worn out;  
 My soldier cannot be far off.
- 4 They have not packed up, they do not come;  
 My sorrowing heart is greatly distressed.  
 The time is past, and he is not here,  
 To the multiplication of my sorrows.  
 Both by the tortoise shell and the reeds have I divined,  
 And they unite in saying he is near.  
 My soldier is at hand!

though the time for their doing so was come.  
 征夫歸止—征夫可以歸也。  
 'my soldier might be returned.'

St. 3. L. 2. 言 is the initial particle. 杞,  
 —as in II. 4. L. 4. The parents here are the  
 husband's parents, the 舅姑 of the wife.

She speaks of them as her parents, having be-  
 come a daughter of the family. 檀車,—see  
 on I. ix. VI. 1. 幘幘 is descriptive of the  
 carriages as much worn and damaged (敝貌);  
 and 瘡瘡, of the horses, as jaded (罷貌).

X. *Nan kae.*

## 陔南

St. 4. 匪—不, 'not,' 載,—as in st. 1 of last ode. Ying-tah takes this line interrogatively. The meaning is the same. 逝—往, 'is gone by.' 而,—here—乃, 'and so it is that.'

Wang Yin-che explains the line by 乃爲憂.

卜,—to divine by burning the tortoise shell; 筮, by manipulating the reeds. 偕 has a verbal force, unless we carry it on to the next line;—'both together agree in saying.'

The rhymes are—in st. 1, 杜, 監, cat. 5, t. 2; 實, 日, cat. 12, t. 3; 陽, 傷, 遑, cat. 10: in 2, 杜, 監; 萋, 悲, 萋, 悲, 歸, cat. 15, t. 1: in 3, 杞, 母\*, cat. 1, t. 2; 憚, 瘡, 遠, cat. 14: in 4, 來, 狄\*, cat. 1, t. 1; 至\*, 恤,

cat. 12, t. 3; 偕, 近, (prop. cat. 13; but Koo-she contends it has here its original pronunciation) 邇\*, cat. 15, t. 2.

Ode 10. This is one of the six odes, which are commonly spoken of as having been lost. Choo, however, contends that they were only the names of tunes, played on the organ, and never were pieces to be sung. Before this time, moreover, the 3d ode of the next Book was the 10th of this Book. For the grounds on which he changed the order of the pieces, and maintained that 'the lost pieces' were only names of tunes, see on the 1st and 2d odes of next Book. According to 'the Little Preface,' the subject of the *Nan-kae* was—'Filial sons admonishing one another on the duty of supporting their parents.'



BOOK II. THE DECADE OF PIH HWA.

白華之什之二

I. *Pih hwa.*

白華

II. *Hwa shoo.*

華黍

TITLE OF THE BOOK.—白華之什, 二之二, 'Decade of Pih-hwa; Book II. of Part II.' The Pih-hwa is one of the six odes of which we have only the titles, and of which, as I have just stated, Choo contends there never was anything more; whereas, until his time, it was supposed that the odes themselves had been lost during the troubles of the Ts'in dynasty, having previously existed like the other 305. Choo derived the reason for his opinion from the E Le (儀禮), Pt. IV., Bk. I, which contains an account of the entertainments in the Districts (鄉飲酒禮). It is there stated that, at a certain point in those entertainments, the musicians took their place on the elevated *t'ang* (堂), and 'sang' to their lutes the *Luh-ming*, the *Sze-mow* and the *Hwang-hwang chay hwa* (the first three pieces of the last Book), and that, subsequently, the organ players took their place in the court beneath, and 'played the *Nan-kae*, the *Pih-hwa*, and the *Hwa-shoo*.' The former three pieces were sung; these three were only played:—from this Choo contends that *Nan-kae*, &c., were only the names of tunes. But this conclusion is greater than the premiss warrants. Where did the Preface get the account which it gives of the subjects of the missing pieces? They must have existed when the Preface was made, or there must have been then a tradition about them of which the author of it made use. *Nan-kae*, *Pih-hwa*, &c., are not the names of tunes, but titles evidently, like the other 305, taken from the body of the pieces to which they belonged. Moreover, in the last

par. but one of the Book referred to, we are told that at the close of the music at those entertainments, all the instruments united, while the first three pieces of the Chow Nan and the Shaou Nan were sung;—it is not necessary, therefore, to conclude that the organ was played only with tunes to which there were no words.

The imperial editors of the E Le give their opinion in favour of Choo's view, supporting it mainly by a statement of Sze-ma Ts'ên, in his *Life of Confucius*, that the Sage sang and played over on his lute the 305 pieces: but all which we can thence infer, is that the words of the six pieces were lost in Confucius' time. With regard now to the order in which the pieces are arranged, I have observed on the *Nan-kae*, that Maou places the third of this Book in the Decade of *Luh-ming*, before the *Nan-kae*, the *Pih-hwa*, and the *Hwa-shu*. Therein he is wrong. He has 13 odes in his first decade, 18 in his second, and only 4 in his tenth;—taking no count of the six of which we have only the titles. K'ang Ping-chang, agreeing with Maou in reckoning the 3d ode of this Book as the last of the first, transfers the *Nan-kae* to the beginning of this, and call his second Book the 'Decade of *Nan-kae*.' I cannot believe that the arrangement of the odes in decades was, as S'oo Chieh argues, as old as Confucius.

Ode 1. The Preface says that the subject was—'The unsullied purity of filial sons.'

Ode 2. The Preface says that the subject was—'The harmony of the seasons, and the abundance of the harvests, leading to a large produce of the millet crop.'

## III. Yu le.

旨且魚多鱧魚旨鯊魚  
 且有子麗于且子麗于  
 有酒鰓有酒鰓有酒鰓  
 有酒鰓有酒鰓有酒鰓

魚麗

- 1 The fish pass into the basket,  
Yellow-jaws and sand-blowers.  
Our host has spirits,  
Good and abundance of them.
- 2 The fish pass into the basket,  
Bream and tench.  
Our host has spirits,  
Abundance of them and good.
- 3 The fish pass into the basket,  
Mud-fish and carp.  
Our host has spirits,  
Good and in quantities.

Ode 3. Allusive and narrative. AN ODE USED AT DISTRICT ENTERTAINMENTS, CELEBRATING THE ABUNDANCE OF EVERYTHING AND THE PROSPERITY OF THE TIMES. The idea of the prosperity of the times is found in the ode by taking both parts of the first three stanzas as allusive. That fish of so many different kinds should be taken in so inartificial a contrivance as the *liu* showed how good government produced an abundance of all material resources; the abundant supply of good spirits was also a proof of the general prosperity. The domain of the king was divided into six districts (六鄉), of which the more trusted and able officers were presented every 3d year to the king, and feasted, the general superintendent of each district presiding on the occasion. The same thing took place in the States which were divided into three districts. At the former of those entertainments, this ode was used in the first place;—but the phrase 'district entertainments (鄉飲),' had also other applications.

Stt. 1.—3. 麗 is defined by 歷, 'to pass to.' This meaning of the character is not given in the diet. One of the meanings given there, 'to be attached to,' 'to belong to,' would be suitable here. The *liu* was an exceedingly simple contrivance, made of bent bamboos, by which fish

were caught as they passed through the openings of a dam. Maou says the *chang* is the *yang* (楊), or 'the darter.' Choo says it was 'the yellow-jaws (黃頰魚) of his day, 'like the 'swallow's-head fish, its body thick, long, and large; its jaw-bones quite yellow, a large and strong fish, seeming to fly in leaping.' The *sha* of this passage is described as 'a narrow and small fish, constantly opening its mouth wide, and spurring out sand, from which it is called the "sand-blower (吹沙)." Choo identifies the 鰓 with the 鰓, a kind of blenny, and Yen Ts'an, after Maou, with the 鯰 'the tench.' Maou and Choo say the *yen* is the 鮎, the bull-head, or a sort of mudfish. By 君子 is meant the 主人, 'host,' or president at the entertainment. K'ang-shing seems to have read 君子有酒旨 as one line, and 且多 as another, the 多 referring to the provision of fish; but evidently 酒 always ends a line, and the three other characters are descriptive of the 酒. The 有 in st. 3 is equivalent to 多.

時矣。物<sup>六章</sup>偕矣。物<sup>五章</sup>嘉矣。物<sup>四章</sup>矣。  
 矣。維其有矣。維其旨矣。維其多矣。

- 4 The viands are abundant,  
 And they are admirable.
- 5 The viands are excellent,  
 Both from the land and the sea.
- 6 The viands are in quantities,  
 And all in season.

IV. *Yēw kǎng.*

庚由

V. *Nan yēw kēa yu.*

以式嘉有君罩烝嘉南<sup>一章</sup>嘉南  
 樂。燕賓酒。子罩然魚。有魚有

- 1 In the south is the barbel,  
 And, in multitudes, they are taken under baskets.  
 The host has spirits,  
 On which his admirable guests feast with him joyfully.

Stt. 4—6. 物, 'articles,' is interpreted as I have done;—謂水陸之羞, 'viands from the water and the land.' 偕, 'all together,' i. e., from both sources of supply.

The rhymes are—in stt. 1, 2, 3, 雷, 酒, ent. 3, t. 2: in 1, 鯨, 多, ent. 17: in 2, 鰓, 旨, ent. 15, t. 2: in 3, 鯉, 有, ent. 1, t. 2: in 4, 多, 嘉, ent. 17: in 5, 旨, 偕, ent. 15, t. 2: in 6, 有, 時, ent. 1, t. 2.

Ode 4. This was the 4th of the missing odes, whose subject, acc. to the Preface was—'All things produced according to their nature.' Choo places it here.

Ode 5. Allusive. A FESTAL ODE, APPROPRIATE TO THE ENTERTAINMENT OF WORTHY GUESTS, CELEBRATING THE GENEROUS SYMPATHY OF THE ENTERTAINER. The old interpreters referred it

to the time of king Ching, and said that he was the 君子, 'princely man,' or host mentioned in it. There is no evidence of this.

Ll. 1, 2, in stt. 1, 2. Ch'ing and Ying-tah take 嘉魚 as—'fine fish,' and not any particular kind of fish. That was a mistake. The *kēa-yu* is the barbel, 'with the body of a carp, and the scales of the rud.' By 'the south' is intended the country about the Kēang and the Han, where the barbel abounds. Choo construes 烝然 together as a compound initial particle. I have followed him in the construction of 烝 standing alone (II. i. IV. 4; *et al.*); but here it seems better to allow to it the meaning of 衆 'all,' 'multitudes,' and then 烝然—in multitudes' *Chau* is a basket, used to catch fish by placing it over them, after which they are taken out with the hand through a hole in the inverted bottom. This method of fishing was appropriate in the case of the barbel, which

嘉賓式燕又思。來思。君子有酒。翩翩<sup>四章</sup>者騅。烝然。嘉賓式燕綏之。纍之。君子有酒。南有<sup>三章</sup>樛木。甘瓠。嘉賓式燕以衍。汕汕。君子有酒。南有<sup>二章</sup>嘉魚。烝然。

- 2 In the south is the barbel,  
And, in multitudes, they are taken with wicker nets.  
The host has spirits,  
On which his admirable guests feast with him, delighted.
- 3 In the south are trees with curved drooping branches,  
And the sweet gourds cling to them.  
The host has spirits,  
On which his admirable guests feast with him cheerfully.
- 4 The Filial doves keep flying about,  
Coming in multitudes.  
The host has spirits,  
On which his admirable guests feast with him again and again.

# VI. *Sung k'ëw.*

## 丘崇

bores into the bed and banks of streams in search of its food. The reduplication of the character, which is used verbally, denotes the frequent repetition of the process intimated by it. 汕 is a wicker net, or basket of some peculiar construction, in which the fish were taken and lifted out of the water. These two lines would seem to suggest the idea of the ruler's seeking out extensively men of worth and ability, and raising them from obscurity.

Ll. 1, 2 in stt. 3, 4. In st. 3,—see on I. i. IV. In st. 4,—see on i. VII. 5. 思,—the particle. Ll. 3, 4, in all the stt. 君子 is here as in ode 3, = 主人, 'the entertainer.' 式,—as in i. I. I call it an initial particle, because there is a pause at 賓. 衍 is a syn. of 樂. The 以

= 'so as to,' or 'and hereby.' 綏之, = 'comforting themselves,' or 'getting comfort from them.' The concluding 思 must be taken like the same character in l. 2, so that the significant portion of the line ends very abruptly with 又, on which Choo says 既燕而又燕.

The rhymes are—in st. 1, 覃, 樂, cat. 2: in 2, 汕, 衍, cat. 14: in 3, 纍, 綏, cat. 15, t. 1: in 4, 來, 又\*, cat. 1, t. 1.

Ode 6. The 5th of the missing odes. Its subject was—'How all things attained their greatest height and size.'

VII. *Nan shan yew t'ae.*

南山<sup>三章</sup>有杞。北山有  
 壽無疆。樂只君子。萬  
 之光。樂只君子。邦家  
 楊。樂只君子。邦家  
 南山<sup>二章</sup>有桑。北山有  
 壽無期。樂只君子。萬  
 之基。樂只君子。邦家  
 萊。樂只君子。邦家  
 南山<sup>一章</sup>有臺。北山有

南山有臺

- 1 On the hills of the south is the *t'ae* plant,  
 On those of the north is the *lae*.  
 To be rejoiced in are ye, noble men,  
 The foundations of the State.  
 To be rejoiced in are ye, noble men;—  
 May your years be myriads and without end!
- 2 On the hills of the south are mulberry trees;  
 On those of the north are willows.  
 To be rejoiced in are ye, noble men,  
 The light of the State.  
 To be rejoiced in are ye, noble men;—  
 May your years be myriads, unlimited!
- 3 On the hills of the south are medlars;  
 On those of the north are plum trees.

Ode 7. Allusive. A FESTAL ODE, WHERE THE HOST, THE RULER, CELEBRATES THE VIRTUES OF HIS MINISTERS, THE GUESTS, PROCLAIMS HIS COMPLACENCY IN THEM, AND SUPPLICATES BLESSINGS ON THEM. The old school find in this piece likewise an ode of King Ching; but there is nothing in it to give any hint of its origin, nothing to prevent a wide application of it.

St. 1. The *t'ae* is the name of a plant called also 沙草, and 夫須, the stalk and leaves of which are three-cornered, with hairy roots. The leaves, when dried, can be made into rain-coats and hats. The name 夫須 is said to mean 'Poor man's need (賤夫所須)'. McArthur says the *lae* is 'the orchard,' and Williams calls it 'a low-thicket.' All I can find about it

is, that 'its leaves are fragrant, and may be cooked and eaten.' The specification of the hills of the north and the south, embracing between them all the territory of Chow, is understood to be suggestive of the number of the guests,—the many men of worth in the service of the State. L. 3. See on L. i. IV; but 君子 has here a diff. application, and is descriptive of the guests. K'ang Ping-chang says—樂是人君樂之, '樂 refers to the joy of the ruler in his guests.' 邦家—邦 is the State or kingdom; 家, the great Families or clans. In all the stanzas the last line must be taken as the language of supplication.—I have translated in the 2d person, because of the 爾 in the 4th stanza.

樂只君子。南山<sup>五章</sup>有栲。樂只君子。南山<sup>四章</sup>有栲。已。母。李。  
 樂只君子。南山有栲。樂只君子。南山有栲。樂只君子。民之父。  
 保艾爾後。遐不黃耇。比山有楸。德音是茂。壽眉。比山有栲。德音不。

To be rejoiced in are ye, noble men,  
 Parents of the people.

To be rejoiced in are ye, noble men;—  
 May your virtuous fame have no end!

- 4 On the hills of the south is the *k'au*;  
 On those of the north is the *n'w*.  
 To be rejoiced in are ye, noble men;—  
 Have ye not the eyebrows of longevity?  
 To be rejoiced in are ye, noble men;—  
 May your virtuous fame be abundant!

- 5 On the hills of the south is the *kow*;  
 On those of the north is the *yu*.  
 To be rejoiced in are ye, gentlemen;—  
 Will ye not have the grey hair and wrinkled face?  
 To be rejoiced in are ye, gentlemen;—  
 May ye preserve and maintain your posterity!

St. 3. The apposition of 杞 and 李 makes us take 杞 as in i. II. 4, *et al*.

St. 4. On *k'au* and *n'w*, see I. x. II. 2. 遐—何, 'how.' 眉壽, 'longevity of eyebrows,' as in I. xv. I. 6. Choo gives for the phrase here 秀眉, 'elegant eyebrows,' and Choo Kung-ts'een remarks that 'long eyebrows are a token of longevity.'

St. 5. The *kow* and *yu* have not yet been identified. The former is a high and large tree, resembling a white willow. The fruit hangs down from the extremity of the branches, some inches long, and is of a sweet taste. Wealthy men are fond of planting it in their gardens, and call it the 'tree honey (木蜜).' In the Japanese

plates, it would seem to be the *horenja dulcis*. The *yu* is called in the Urh-ya the 'rat *ts'ee* (鼠梓). Its wood is said to be 'brittle in wet weather, and strong in dry,' 'like that of the mountain *ts'ew* (山楸), but black.' 黃, 'yellow,' is understood of the white hair of age, and 耇 of the wizened, wrinkled face. 艾—養, 'to nourish,' 'to maintain.'

The rhymes are—in st. 1, 臺, 萊, 基, 期, cat. 1, t. 1: in 2, 桑, 楊, 光, 疆, cat. 10: in 3, 杞, 李子, 母, 子, 已, cat. 1, t. 2: in 4, 栲, 紐, 壽, 茂, cat. 3, t. 2: in 5, 栲, 楸, 耇, 後, cat. 4, t. 2.

VIII. *Yew c.*

## 儀由

IX. *Luh sèau.*

蓼蕭

考不忘。爲光。其德不爽。壽  
 穰。旣見君子。爲龍  
 蓼<sup>二章</sup>彼蕭斯。零露穰  
 以有譽處兮。  
 寫兮。燕笑語兮。是  
 今。旣見君子。我心  
 蓼<sup>一章</sup>彼蕭斯。零露漙

- 1 How long grows the southernwood,  
With the dew lying on it so bright!  
Now that I see my noble men,  
My heart is entirely satisfied.  
As we feast, we laugh and talk;—  
It is right they should have fame and prosperity!
- 2 How long grows the southernwood,  
With the dew lying on it so abundantly!  
Now that I see my noble men,  
I appreciate their favour and their brightness.  
Their virtue is without taint of error;—  
May they live long, and not be forgotten!

Ode 8. The last of the missing odes. Its subject was—'How all things were produced and flourished as was natural and appropriate to them.'

Ode 9. Allusive. A FESTAL ODE, ON OCCASION OF THE KING'S ENTERTAINING THE FEUDAL PRINCES WHO HAVE COME TO HIS COURT. Both schools of critics agree in taking this as an ode sung, when the king was entertaining the feudal princes; but with the followers of Maou the subject of it is the praise of the king, the princes being the speakers, while with Choo the subject of it is the praise of the princes, the king being the speaker. The view of Choo seems to me much the more likely.

Ll. 1, 2, in all the stt. 蓼 is descriptive of the southernwood as growing 'long and large.' 蕭, —as in I. vi. VIII. 2. 斯 is the final particle. 零露, —as in I. vii. XX. 漙, —'the appearance of the dew on the plant.' 穰穰, —as in I. vii. xx. 泥泥, —'the app. of the dew moistening the plant.' 濃濃, —'the app. of the dew lying thickly.' These lines seem to suggest the idea of the happy relations between the king and the princes.

萬福攸同。沖和轡離離。君子。絛革沖。露濃濃。旣見。蓼彼蕭斯。零。令德壽豈。弟。宜兄宜弟。君子。孔燕豈。露泥泥。旣見。蓼彼蕭斯。零。

3 How high is the southernwood,  
All wet with the fallen dew!  
Now that I see my noble men,  
Grandly we feast, delighted and complacent.  
May their relations with their brothers be right!  
May they be happy in their excellent virtue to old age!

4 How high is the southernwood,  
With the dew lying on it so richly!  
I have seen my noble men,  
With the ends of their reins hanging down,  
With the bells tinkling on their cross-boards and bits.  
May all happiness gather upon them;

Ll. 3—6, in st. 1. On Choo's view, 君子 must here be the feudal princes, the guests of the king. 寫 is in the sense of 'to disburthen.' Every thing antagonistic to the enjoyment of the feast was cast out of the king's mind.

We may suppose a 且, 'and,' between 燕 and 笑. The last line is perplexing. 是以 gives it the appearance of narrative, which it cannot be. I take those terms as = 宜, as in the translation, or making the whole line the expression of a wish. 譽 and 處 are to be construed as nouns. Choo defines the former by 善聲, = 'fame,' and the latter by 安樂, 'tranquillity and joy.' 'Prosperity' gives the idea of the permanence implied in 處 better.

Ll. 3—6, in st. 2. Maou explains 龍 by 寵, 'favour.' From a passage in the Tso-chuen, under the 12th year of duke Ch'au, where there is a reference to all the stanzas in this ode, we may conclude that 寵 is the proper reading. 爽, = 差, 'to be in error.' L. 6,—as in I.xi.V.2.

Ll. 3—6, in st. 3. Maou makes 燕 = 安, 'composed,' but in this ode that meaning is out of place. 豈弟, in later times 愷悌, has

the meaning in the translation. 豈 is defined by 樂, 'joyful,' and 弟 by 易, 'easy,' 'unconstrained.' L. 5 suggests a warning to the princes to avoid the jealousies which so readily sprang up between them and their brothers.

Ll. 3—6, in st. 4. T'eaou is another name for 轡, 'reins,' indicating that they were made of leather. 革 is explained as the ends of the reins,—beyond the place where they were held in the hand of the driver; and 沖沖 is descriptive of these as 'hanging down.' 和 were bells attached to the cross-bar (軾) in the front of a carriage, and 轡 bells attached to the bits of the horses. Yung-yung,—as in I.iii. IX. 3. Choo says these were ornaments of the carriages of the princes; Maou, that they belonged to the royal carriages. Each writes according to his general interpretation of the ode. 攸 = 所, 'that which,' or 'the place where.'

The rhymes are—in st. 1, 湑, 寫, 語, 處, cat. 5, t. 2; in 2, 灋, 光, 爽, 忘, cat. 10; in 3, 泥, 弟, 弟, 豈, cat. 15, t. 2; in 4, 濃, 沖, 離, 同, cat. 9.



X. *Chan loo.*

豈弟君子。其桐其椅。<sup>四章</sup>顯允君子。湛湛露斯。<sup>三章</sup>厭厭夜飲。湛湛露斯。<sup>二章</sup>厭厭夜飲。湛湛露斯。<sup>一章</sup>匪陽不晞。  
 莫不令儀。其實離離。莫不令德。在彼杞棘。在宗載考。在彼豐草。不醉無歸。

湛露

- 1 Heavy lies the dew;  
Nothing but the sun can dry it.  
Happily and long into the night we drink;—  
Till all are drunk, there is no retiring.
- 2 Heavy lies the dew,  
On that luxuriant grass.  
Happily and long into the night we drink;—  
In the honoured apartment we complete our carousal.
- 3 Heavy lies the dew,  
On those willows and jujube trees.  
Distinguished and true are my noble guests,—  
Every one of excellent virtue.
- 4 From the *t'ung* and the *e*  
Their fruit hangs down.  
Happy and self-possessed are my noble guests,—  
Every one of them of excellent deportment.

Ode 10. Allusive. A FESTAL ODE, PROPER TO THE CONVIVIAL ENTERTAINMENT OF THE FEUDAL PRINCES AT THE ROYAL COURT. Both schools agree in this view of the ode.

Ll. 1, 2, in stt. 1—3. 湛湛 is descriptive of the abundance of the dew. 陽一日, 'the sun.' 晞—乾, 'dry.' The abundant descent of the dew suggests the idea of the royal favour, seen in feasting the princes. Ch'ing, enlarging on this general idea, finds in the first two stt. a further intimation that the favour was so excessive, that the princes could hardly sustain it, but must become drunk and disordered; while

in the 3d there is an intimation that, as the trees could sustain the dew without bending, so the princes could drink to the full, without being disordered. But the allusive portions of the odes will not bear such minute handling.

Ll. 3, 4. 厭厭 conveys the ideas of the happiness of the feast, its length, and its fulness (安也, 亦久也, 足也). L. 4 in st. 1 strongly expresses the wish of the king that the fullest justice should be done by the guests to his spirits. 歸 is here equivalent to 'to retire.' From the E Le, VI.ii, it appears that at these convivial entertainments, it was a regular

formula for the ruler—the host—to say, ‘Let all get drunk,’ to which the guests responded, ‘Yes. We dare not but get drunk.’ 在宗

一在宗室, ‘in the honourable apartment,’ meaning probably the apartment of the emperor, appropriate to such occasions. 載 is

the particle, 考=成, ‘to complete;’ here — to finish the feast. 顯=明, ‘intelligent.’

允=信, ‘true,’ i. e., sincere and loyal. L. 4, in the 3d and 4th stt., is taken of the guests, drinking to the full, and yet not drunk, dis-

ordered neither in their minds nor their deportment.

St. 4. 桐椅,—see on Liv. VI. The picture of the *fung*, in the Japanese plates to the Shō, is that of the *bignonia*. 離離 is descriptive of the fruit hanging down elegantly. There was no disorder in its appearance, nor was there any in the deportment of the guests.

The rhymes are—in st. 1, 晞, 歸, cat. 15, t. 1: in 2, 草\*, 考\*, cat. 3, t. 2: in 3, 棘, 德, cat. 1, t. 3: in 4, 椅\*, 離\*, 儀\*, cat. 17.

BOOK III. THE DECADE OF T'UNG KUNG.

I. *T'ung kung.*

彤弓之什二之三

彤弓

既設。一朝右之。中心喜之。鐘鼓載之。我有嘉賓。彤弓昭兮。受言藏之。我有嘉賓。彤弓昭兮。受言中心貺之。鐘鼓載之。我有嘉賓。彤弓昭兮。受言既設。一朝饗之。

- 1 The red bows unbent  
Were received and deposited.  
I have here an admirable guest,  
And with all my heart I bestow one on him.  
The bells and drums have been arranged in order,  
And all the morning will I feast him.
- 2 The red bows unbent  
Were received and fitted on their frames.  
I have here an admirable guest,  
And with all my heart I rejoice in him.  
The bells and drums have been arranged in order,  
And all the morning will I honour him.

TITLE OF THE BOOK.—彤弓之什二之三, 'Decade of T'ung-kung; Book III. of Part II.'

Ode 1. Narrative. A FESTAL ODE, ON OCCASION OF A FEAST GIVEN BY THE KING TO SOME PRINCE FOR THE MERIT HE HAD ACHIEVED, AND THE CONFERRING ON HIM OF A RED BOW. In the Shoo, V. xxviii. 4, we have an instance of the conferring by king P'ing on a marquis of Tsin of a red bow, and other gifts, which generally accompanied such a token of merit and of the royal favour. Red was the colour of honour with the dynasty of Chow; a red bow was its

highest testimonial of merit, and gave to the prince who received it great prerogatives within the sphere of his jurisdiction.

Ll. 1, 2, in all the stt. 彤弓, —Ying-tah says, 'The bows were lacquered as a protection against frost and wet.' In l. 2, we must construe 言 as a mere particle. The explanation of the term throughout the odes by 我, 'I,' adopted by Maou and Ch'ing, is here palpably absurd. They refer l. 2 to the prince recipient of the bow, and make him say, 'I receive and deposit it, as a precious relic for my

朝 旣 之。中 有 櫜 兮。彤 弓  
 醕 設。鐘 心 嘉 之。受 弓  
 之。一 鼓 好 賓。我 言 昭

- 3 The red bows unbent  
 Were received and placed in their cases.  
 I have here an admirable guest,  
 And with all my heart I love him.  
 The bells and drums have been arranged in order,  
 And all the morning will I pledge him.

II. *Ts'ing-ts'ing chay ngo.*

有 樂 君 旣 中 在 者 菁 菁 者 菁 菁  
 儀 且 子 見 阿 彼 莪 菁 莪 莪 莪

- 1 Luxuriantly grows the aster-southernwood,  
 In the midst of that large mound.  
 Since we see our noble lord,  
 We rejoice, and he shows us all courtesy.

posterity.' Thus the first two lines in each stanza are the words of the recipient prince; and the last four are the words of the donor-king! We must take the whole stanza as if from the king. The bows had been presented by the proper officer, who prepared them. They had then been received and deposited in the royal treasury or arsenal. 載之 refers to the attaching of the bow to a bamboo frame, to keep it from warping;—see on I.xi.III.3, where the frame is called 竹閉. 櫜=韜, 'a bow-case';—used here as a verb. Ll. 3,4. 中心=心中,—as in I.iii.V.1; et al. 祝=與, 'to give to.'

Ll.5,6. 饗, 'to feast,' is the name for the highest style of entertainment, where there was the greatest profusion of viands. At the 'entertainments (燕),' drinking was the principal thing; at the *hëang* or banquets, the table, or, to speak more correctly, the ground, was loaded with provisions. The 'entertainments' were given later in the day, and might be continued on into the night (see the last ode of last Book); the banquet took place early, and did not admit of easy familiarity. The bells and drums in 1.5 are the musical instruments employed on the occasion. I can make nothing out of 一朝 here but 'the whole morning.'

Ch'ing takes the phrase as=早朝, 'early in the morning'; Laeharme translates it by *aliquantum temporis*; Len Tsou-k'hiên, whose remarks on this piece are considered a master piece of criticism, finds in it the idea of 速, 'quickly,' as if it intimated that the king allowed no interval of time to elapse between his knowledge of merit and his rewarding it. 右 is most simply taken as=尊 'to honour,' the right having been anciently the place of honour.

The rhymes are st.1, 藏, 貺, 饗, ent.10: in 2, 載, 喜, 右\*, ent.1, t.2: in 3, 昭, 櫜\*, 好\*, 醕, cat.3, t.2.

Ode 2. Allusive and metaphorical. AN ODE CELEBRATING THE ATTENTION PAID BY THE EARLY KINGS OF CHOW TO THE EDUCATION OF TALENT. This is the account of the ode given in the Preface; and by all the school of Maou. Choo at one time adopted it, but he afterwards changed his mind, and in his work on the Shc he says that it is a festal ode about the royal entertainment of guests. The K'ang-he editors express themselves rather in favour of the old view.—It must be confessed there is almost nothing in the piece to help us to determine the subject of it. The absence of any mention of guests and their entertainment may be accepted against Choo's interpretation.

我心則休。載浮。汎汎楊舟。載沉。錫我百朋。中陵。旣見君子。菁菁者莪。在彼。我心則喜。中沚。旣見君子。菁菁者莪。在彼。

- 2 Luxuriantly grows the aster-southernwood.  
In the midst of that islet.  
Since we see our noble lord,  
Our hearts are full of joy.
- 3 Luxuriantly grows the aster-southernwood,  
In the midst of that great height.  
We see our noble lord,  
And he gives us a hundred sets of cowries.
- 4 It floats about,—the willow boat,  
Now sinking, now rising again.  
Since we see our noble lord,  
Our hearts are at rest.

Ll. 1, 2, in stt. 1—3. 菁菁,—nearly as in I.x. VI. 2. The 莪 is a kind of southernwood, called 莪蒿, 羅蒿, and by other names. Luh Ke says that it grows in damp and marshy grounds, tall and bushy, and that in the 8d month, its stalks may be eaten, either raw or cooked. Seu observes that this ode affords sufficient evidence that the plant grows in dry as well as moist situations. The Japanese plates to the She say that the 薺 is now commonly called 'the aster of Corea (朝鮮菊)'. The white flower with which it is there depicted is very like that of a chrysanthemum.—The growth of the plant, so abundant in different places, is supposed to suggest the idea of the abundance of men of talent, only needing cultivation.

Ll. 3, 4, 君子, on the view which I have followed, is to be referred to the king,—referred to him visiting or inspecting the schools of the State. That there were such, even in the early days of the Chow dynasty, will hereafter clearly appear. There is a difficulty with 且有儀, as we naturally understand that 樂 and 有

must have the same subject. The difficulty is the same, whether we adopt the old interpretation of the ode, or that of Choo. L. 4, st. 3, on the old view, indicates that the king, having provided for the training of the talents, saw also to their being thereafter furnished with offices and salary. Up to the time of the Ts'in dynasty, cowries were current as money in China, nor did such a currency even then immediately cease. According to Choo and many others, 5 shells constituted a p'ang (朋) or set; but Ying-tah gives a diff. account. The shells, he says, were of five classes, according to their size, the largest measuring 4.8 in, and those of the 4th class 1.2 in. Two shells of each of these 4 classes constituted a set, the very smallest not being reckoned.

St. 4. 汎汎,—as in I. iii. XIX. The first two lines are metaphorical of the talented youth of the kingdom, without aim or means of culture, until they were cared for by the king.

The rhymes are—in st. 1, 莪, 阿, 儀, cat. 17: in 2, 沚, 喜, cat. 1, t. 2: in 3, 陵, 朋, cat. 6: in 4, 舟, 浮, 休, cat. 3, t. 1.

III. *Luh yuch.*

以 王 我 玁 載 四 戎 六<sup>二</sup> 月 月  
 匡 于 是 狁 是 牡 車 樓 樓  
 國 征 急 孔 常 駢 旻 旻 樓

- 1 In the sixth month all was bustle and excitement.  
 The war carriages had been made ready,  
 With the four steeds [of each], strong and eager;  
 And the regular accoutrements had been placed in the carriages.  
 The Hsien-yun were in blazing force,  
 And thence was the urgency.  
 The king had ordered the expedition,  
 To deliver the royal kingdom.

Ode 3. Narrative. CELEBRATING A SUCCESSFUL EXPEDITION AGAINST THE Hsien-yun, AND ESPECIALLY THE CHARACTER AND CONDUCT OF KEIH-FOO COMMANDING IT. With this ode commence what are called 'the Ya odes of a changed character' (變小雅). The twenty-two pieces which precede are all, as we saw, referred to the earlier and more prosperous times of the Chow dynasty. This and the thirteen which follow are all referred, by the critics of the old school, to the time of king Seuen (宣王), a monarch of great merit, B. C. 826—781, in whose first year the expedition here commemorated took place. Choo says, 'After kings Ching and K'ang, the House of Chow fell into decay. Le, the eighth king from K'ang, was so oppressive, that the people drove him from the capital, when he took up his residence in Che (in Hoh Chow, dep. P'ing-yang, Shan-se). The Hsien-yun took advantage of this internal disorder, and invaded and ravaged the country, till, on the king's death, his son Tsing (靖), known as king Seuen, succeeded to the throne, and despatched against them Yin Keih-foo, whose successful operations were sung by the writer of this piece.'

We saw on the 7th ode of Bk. I., how troublesome the Hsien-yun were at the commencement of the dyn. of Chow. The ode now before us being narrative, and ending with the return of Keih-foo from the expedition, all the stanzas but the last must, evidently, be translated in the past tense. The writer had been in the expedition himself, or at least he identifies himself with it.

St. 1. 'The sixth month' is taken by most commentators as the 6th month of the Hsien year, which would be the last month of summer. Whether the month was that of Hsien or Chow,

the mention of it was intended to show the urgency of the occasion, it being contrary to rule and custom to undertake any military expedition till the labours of the husbandman were all over. 樓樓 is descriptive of the

inquietude of the people (不安之貌); Maou says, 'of selecting and examining carriages and horses.' That, however, was only one form which the inquietude took. 戎車, 'war-chariots.' Of these there were five kinds. See the Chow Le, Pt. III. Bk. XI., on the duties of the 車僕. 旻—整, 'to put into good condition.'

常服 denotes the various articles in which the soldiers accoutred themselves for battle. On the march they did not wear them. Whether we are told here that they were conveyed in the war-chariots or in the baggage waggons, I cannot say. 是用—是

以, 'on this account.' 出征—出 is to be taken as an active verb, and we are not to suppose, as some do, that the king himself took the field. The 于 is the particle. Ch'ing makes a great

blunder with it. Having said that it = 曰, which is allowable, 曰 itself being often used expletively, he proceeds to take that term as the verb 'to say,' and finds in 出征 and the next line the king's charge to the general. 匡—救正, 'to save and rectify.' I suppose that by 王國 we are to understand the whole kingdom, and not the royal State merely.

比<sup>三</sup>物四驪。閑之維  
則。維此六月。旣成  
我服。我服旣成。于  
三十里。王于出征。  
以<sup>三</sup>佐天子。  
四牡修廣。其大有  
顙。薄伐玁狁。以奏  
膚公。有嚴有翼。共  
武之服。共武之服。  
以定王國。

2 Matched in strength were the four black steeds,  
Well trained to observe every rule.  
On this sixth month,  
We completed our accoutrements.  
Our accoutrements were completed,  
And we marched thirty *le* [every day].  
The king had ordered the expedition,  
To help the son of Heaven.

3 The four steeds were long, and stout,  
And large-headed.  
We smote the Hëen-yun,  
And achieved great merit.  
Severely strict and careful [was our leader],  
Discharging his military service,—  
Discharging his military service,  
And settling thereby the royal kingdom.

St. 2. L. 1. 物 is a designation of the horses with reference to their essential quality of strength. In the Chow Le, IV. v., on the duties of the 校人, we are told that on great civil occasions of the State, the horses were given out, all for the same carriage of the same colour (毛馬而頒之), but on occasion of war, 物馬而頒之, 'they *thinged* the horses, and gave them out,' i. e., they gave them out, all for the same carriage of equal strength (齊其力). L. 2. 閑=閑習, 'to train,' 'to exercise.' The 'Complete Digest' expands the line, 閑習之而皆中法則, 'exercised them, and they all did everything according to the proper rule.' L. 5. Thirty *le* was the regular stage for an army on march. The translation must be supplemented. We can make nothing of 于 more than to treat it as an

expletive, but the whole line=日行三十里, as in the translation. L. 8. 天子=王國 in last stanza.

St. 3. 修=長, 'long.' The first two lines are descriptive of the horses. As Ts'au Sui-chung (曹粹中) says, '修 describes the length of their bodies; 廣, their fulness in the belly and back; and 顙, the largeness of their heads.' 'Large-headed' is the definition of the last character in the Shwuh-wän, though Maou and Choo explain it here simply by 'large-looking.' 薄—as in i. VIII. 5, *et al.* 膚公=大功, 'great merit,' so, both Choo and Maou. L. 5 and the lines that follow are interpreted of the commander of the expedition, or of him and the leaders under him, as uniting the qualities of strict command (嚴=威), and of cautious

萬邦爲憲。于犬原文武吉甫。且閑薄伐玁狁。至軒四牡旣佶。旣佶戎車旣安。如輕如五章以先啟行。旆央央元戎十乘。涇陽織文鳥章。白穫侵鎬及方。至于玁狁匪茹。整居焦

4 Badly reckoned the Hëen-yun,  
When they confidently occupied Tseou and Hwoh,  
And overran Haou and Fang,  
As far as to the north of the King.  
On our flags was their blazonry of birds,  
While their white streamers fluttered brightly.  
Ten large war chariots  
Led the way in front.

5 The war carriages were well made,  
Nicely balanced, before and behind.  
Their four steeds were strong,  
Both strong and well trained.  
We smote the Hëen-yun,  
As far as T'ae-yuen.  
For peace or for war fit is Keih-foo,  
A pattern to all the States.

prudence (翼=敬). 共=供, 'to provide,' 'to discharge.'

St. 4, 茹=度, 'to measure,' 'to calculate;'—see on I. iii. I. 2. 整=整齊, 'to put in order.' The word intimates the boldness and confidence of the operations of the Hëen-yun. Ll. 2—4 describe further to what extent they had entered the royal territories; but there is a difficulty in identifying Tseou, Hwoh, and Fang. Haou is probably the name of the capital. 涇,—see on I. iii. X. 4. 織 is used for 幟, 'a flag.' 文 and 章 are synonyms; here = 'ornaments,' 'blazonry.' The 'birds' are the falcons on the 旗;—see i. VIII. 2; but we must not suppose that only that one flag was displayed in this expedition. L. 6,—see on i. VIII. 2, 3. 元=六, 'great.'

St. 5. I believe I have given the meaning of the first two lines correctly, 安 being descriptive of the firm and secure manner in which the carriages were made; but I can hardly tell the force of 如輕如軒. The Shwoh-wân defines 輕 by 低, 'low,' and the Ching-yun (正韻) dict. says, that it means, 'a carriage heavily laden in front;' on the other hand, 'a carriage high in front' is called 軒. These war carriages looked neither high nor low, but kept as it were, level, and were well adapted for fighting from. 佶=壯健貌, 'strong-looking.' T'ae-yuen was in the dep. still so named in Shan-se, in the dis. of Yang-k'ëuh (陽曲). 文武,—'civil and military,' *tum Marie quam Mercurio*. 憲=法, 'pattern.'



吉甫燕喜。既多受祉。來歸自鎬。我行永久。飲御諸友。魚鼈膾鯉。侯誰在矣。張仲孝友。

- 6 Keih-foo feasts and is glad;  
Great happiness is his.  
In returning from Haou,  
Distant and long had been our march.  
He entertains and feasts his friends,  
With roast turtle and minced carp.  
And who are there?  
There is Chang Chung, the filial and brotherly.

IV. *Ts'ae k'e.*

其車止。方蓄畝。于新于采。薄言采芑。  
泄叔畝。此田彼芑。

- 1 They were gathering the white millet,  
In those new fields,  
And in these acres brought only one year under cultivation,  
When Fang Shuh came to take the command.

爲憲—以之爲法, 'take him for their pattern.'

St. 6. Here we have the general returned from the expedition, and feasting happily with his friends after all his toils. It seems better to regard the stanza as thus descriptive of Keih-foo in his own house, than with Yen Ts'an and many others, to find in it the public entertainment of him by the king. Choo Kung-ts'een likewise observes that we are not to understand the second line of any happiness or reward beyond that which he enjoyed in feasting with his friends. The introduction of the first person in the 4th line is owing probably to the writer of the ode having been closely associated with the general. 御—進, 'to bring in,'—here 'to serve up,' with reference to the viands mentioned in I. 6. 魚—i. q. 炮, 'to luke,' or 'to roast.' Either of these ways of cooking a turtle seems strange; but Yen Ts'an remarks that perhaps they did have anciently such a method. 侯 is here an initial particle—維. We know nothing more of Chang Chung than what is mentioned here; but he must evidently have been a man well known and esteemed in those times. 友 at the end is explained by 善兄

弟, 'well discharging his duties to his brothers;' but we must give to brothers in such a connection a very wide meaning.

The rhymes are—in st. 1, 棲\*, 驤, cat. 16, t. 1; 飭\*, 服\*, 急 (prop. cat. 7), 國, cat. 1, t. 3; in 2, 則服\*, ib.; 成, 征, cat. 11; 里, 子, cat. 1, t. 2; in 3, 顓, 公, cat. 9; 翼, 服\*, 服\*, 國, cat. 1, t. 3; in 4, 茹, 穫, cat. 5, t. 2; 方, 陽, 章, 央, 行\*, cat. 10; in 5, 安, 軒, 閑, 原, 憲, cat. 14; in 6, 喜, 祉, 久\*, 友\*, 鯉, 矣, 友\*, cat. 1, t. 2.

Ode 4. Allusive and narrative. CELEBRATING FANG SHUH, AND HIS SUCCESSFUL CONDUCT OF A GRAND EXPEDITION AGAINST THE TRIBES OF THE SOUTH. Chinese chronologers assign this expedition to B. C. 825, the year following that against the Hsien-yun, celebrated in the last ode. It is presumed from the conclusion of the last stanza, that Fang Shuh, who conducted it, had been one of the leaders in that first undertaking of Seuen's reign, under Yin Keih-foo.

于薄言。薄言。魚有翼。四率之。三千。  
 彼言革。服。爽。翼。騏。止。試。千。  
 新采。鈎簞路四乘方師。  
 田。芑。膺第車騏其叔干。

His chariots were three thousand,  
 With a host of well-disciplined warriors.  
 Fang Shuh led them on,  
 In his carriage drawn by four piebalds,  
 Four piebalds orderly moving.  
 Red shone his grand carriage,  
 With its chequered bamboo screen, and seal-skin quivers,  
 With the hooks for the trappings of the breast-bands, and the  
 rein-ends.

2 They were gathering the white millet,  
 In those new fields,

St. 1. 薄言,—as in i. VIII. 6, *et al.* 芑 is, by Maou and Choo, taken here for a kind of sowthistle (苦菜), the leaves of which are edible, both raw and cooked, and which might serve as food both for the men and horses of the expedition. I agree, however, with Yen Ts'an and K'ang Ping-chang, in understanding it of the 芑 in III. ii. 1. 5, which is there defined as 白粱粟. Williams calls it—'a sort of white millet.' Why should sowthistles be gathered in the fields of II. 2, 3, that had been brought under cultivation? The first three lines seem to give us a note of time for the commencement of the expedition, and to indicate the prosperity of King Seuen's government, under which the people were bringing the land into cultivation. By 'new fields' are intended fields in the 2d year of their cultivation, and by 蓄畝, fields reclaimed that same year. 蒞—臨, 'to come and assume one's official duty.' 止, here and elsewhere in the ode, excepting st. 3, l. 3, is the final particle. In l. 5 we have a poetical exaggeration of the force of the expedition, for 3,000 chariots would give a host of 300,000 men. Each war chariot carried 3 mailed warriors, and had attached to it 72 footmen, with 25 men to look after the baggage waggons, cooking, &c.,—altogether 100 men. But the whole force of the kings of Chow only amounted to six armies (六軍), of 12,500 men each. To make out the 300,000, some critics suppose that the forces of the feudal States had also been called out for this service; but Choo, Yen Ts'an, and others say that the language is only intended to give us an idea that the force was very large. In l. 6,

師=衆, 'all'; 干=杆, 'to guard,' 'defenders'; 試=肄習, 'trained,' 'practised'; 之 is the expletive. The 'Complete Digest' explains the line by 杆禦之衆有練習之精, 'the multitude of the defenders had been admirably trained.' It is hardly worth while to discuss other interpretations of it. 翼翼,—as in i. VII. 5. By 路車 is intended, the grand chariot conferred by the king on Fang Shuh, on his designation to the command, probably a 金路;—see the Chow Le, III. xi, on the duties of the 巾車. Various parts of this carriage were painted or lacquered red (爽=赤貌). 簞第=簞第, in I. viii. X. 1. 魚服—as in i. VII. 5. Both Maou and Choo describe 鈎 as certain metal hooks suspended from the under part of the horses' muzzles by way of ornament, and 膺 as certain trappings belonging to the breast-bands. I agree with Keang-Ping-chang however, in taking the former term of hooks by which the trappings were attached to the bands (鈎膺—字連言, 則是在胸之鈎以繫樊纓, 不必言繫領之鈎也). 條革,—as in II. IX. 4.

St. 2. L. 3. 中鄉=鄉中, meaning the fields about the villages where the people lived, and which would be fully under cultivation.

于此中鄉。方叔涖  
止。其車三千。旂旐  
央央。方叔率止。約  
軹錯衡。八鸞瑋瑋。  
服其命服。朱芾斯  
皇。有瑋葱珩。  
三皇。有瑋葱珩。  
天亦集爰止。方叔  
涖止。其車三千。師  
干之試。方叔率止。

And all about these villages,  
When Fang Shuh came to take the command.  
His chariots were three thousand;  
His banners, with their blazonry of dragons, and of serpents  
and tortoises, fluttered gaily.  
Fang Shuh led them on,  
The naves of his wheels bound with leather, and his yoke  
ornamented.  
Tinkle-tinkle went the eight bells at the horses' bits.  
He wore the robes conferred [by the king];  
His red knee-covers were resplendent,  
And the gems of his girdle-pendant sounding.

- 3 Rapid is the flight of the hawk,  
Soaring to the heavens,  
And again descending and settling in its place.  
Fang Shuh came to take the command.  
His chariots were three thousand,  
With a host of well disciplined warriors.  
Fang Shuh led them on.

L. 6. see i. VIII. 3. L. 8. 軹=轂, 'the nave of a wheel.' This was bound round with leather, which was then lacquered red. 衡 is the yoke at the end of the pole. Both Maou and Choo explain 錯 by 文, 'ornamented';—Ying-tah says 'various things (雜物; 錯=雜) set in it.' 瑋瑋 and 有瑋 are descriptive of the sounds given out by the bells, and by the gems of the girdle. On his appointment to the command of this expedition, we must suppose, Fang Shuh had had one degree added to his rank, and in consequence he now wore knee-covers of a light vermilion colour. The king's were of a deep vermilion tinge: in those

worn by princes of States there was a dash of yellow (黃朱). The triangular gem at the top of the girdle-pendant was called 珩, and was green, of the colour of an onion (葱). The 璚 is put here for the gems of the pendant generally.

St. 3. 猷 is descriptive of the rapid flight of the bird. The 隼 is now commonly called 鵟, which, acc. to Williams, is 'a kind of kite or glider.' 戾=至, 'to,' 'reaching to.' 爰=於; 止=所止:—'it settles down on its

玃。雷。嘽。訊。其。讐。蠢。淵。旅。鉦。  
玃。顯。嘽。獲。猶。方。爾。淵。顯。人。  
玃。允。焯。醜。方。叔。蠻。允。伐。  
玃。來。焯。戎。車。率。止。大。闐。陳。  
玃。威。征。如。嘽。執。壯。邦。爲。鼓。  
玃。伐。如。嘽。鞞。爲。鞞。鞞。

With his jinglers and drummers,  
He marshalled his hosts and addressed them.  
Intelligent and true is Fang Shuh,  
Deep rolled the sound of his drums;  
With a lighter sound he led the troops back.

4 Foolish were the savage tribes of King,  
Presuming to oppose our great region.  
Fang Shuh is of great age,  
But full of vigour were his plans.  
He led his army on,  
Seized [the chiefs] for the question, and made captives of a  
crowd [besides].  
Numerous were his war chariots,  
Numerous and in grand array,  
Like the clap or the roll of thunder *their onset*.  
Intelligent and true is Fang Shuh.  
He had gone and smitten the Hëen-yun,  
And the tribes of King came, awed by his majesty.

proper resting place,' meaning I suppose, its prey. So bold, so decisive, so fatal is the movement of an army like Fang Shuh's. L. 8. The *ching* was an instrument like a bell, and gave a jingling sound, which was the signal for troops to stop their advance. This line, seems to say that 'the jinglers beat the drums; but we must understand it as in the translation. So long as the drum sounded, the troops advanced, and they stopped when they heard the jinglers. L. 9. 12500 men were called a 師, and 500 men a 旅; but we must construe this line as if it were—陳其師旅而誓告之. 鞞=告, 'to address.' 顯允—as in li. X. 3. 淵淵 and 闐闐 both give the sound

of the drums:—the former the deep roll with which they were beaten, as the troops marched from their entrenchments to engage the enemy; the latter a lighter and more cheerful sound, to which they returned victorious. 振=止, 'to stop,' and 旅=衆, 'all,' i. e., the troops. St. 4. 蠢 properly denotes the wriggling motion of creeping insects; and hence it passed into an expression of contempt,—'stupid,' 'insolent.' 而=然, forming an adverb with 蠢, to be construed with l. 2. 蠻 was the general name for the wild, uncivilized tribes, lying south of the China proper of those days. 蠻荆—荆州之蠻, 'the Man of King-

V. *Keu lung.*

駕言行狩。東有甫草。四牡孔阜。田車旣好。駕言徂東。四牡龐龐。我馬旣同。我車旣攻。車攻。

- 1 Our chariots were strong,  
Our horses were well matched;  
And with four steeds [for each], sleek and large,  
We yoked and proceeded to the east.
- 2 Our hunting carriages were good,  
And their four steeds in fine condition.  
Eastwards were the grassy plains of Foo;—  
We yoked and went there to hunt.

chow.' On King-chow, see on the Shoo, III. i. Pt. 1, 46. In the Ch'un Ts'ew the great and barbarous State of Tsou bears the name of King for some time after its first appearance in that history. 'The great region' is of course the kingdom of Chow. 元=大; 'great.' It

seems an adverb, to qualify 老. 猶=謀, 'counsels,' 'plans.' L. 6,—as in i. VIII. 6. 暉

暉 expresses the multitude of the chariots, and

焞焞 the completeness of their array. 霆

is the rapid clap of thunder. The last line is understood to say that the *Man* submitted to Fang Shuh without fighting, awed by the terror

of his name and the display of his force. (畏威而服). Both the 3d and 4th stanzas are, to my mind irreconcilable with such a view. Probably the campaign was soon over, as the *Man* found they were no match for the force that was brought against them; but there was fighting in the first place.

The rhymes are—in st. 1, 芭, 畝\*, 試, cat. 1, t. 2; 田, 千, cat. 12, t. 1; 翼, 爽, 服\*, 革\*, cat. 1, t. 3; in 2, 田, 千; 鄉, 央, 衡\*, 璫, 皇, 珩\*, cat. 10; in 3, 天, 千, 止, 試, cat. 1, t. 2; 鼓, 旅, cat. 5, t. 2; 淵, 闕, cat. 12, t. 1; in 4, 讐, 老\*, 猶, 醜, cat. 3, t. 2; 焞 (prop. cat. 13), 雷, 威, cat. 15, t. 1.

Ode 5. Narrative. CELEBRATING A GREAT HUNTING, PRESIDED OVER BY KING SEUEN ON OCCASION OF HIS GIVING AUDIENCE TO THE

FEUDAL PRINCES AT THE EASTERN CAPITAL OF LOH. One of the great undertakings of the famous duke of Chow was the building of Loh, a few miles from the pres. city of Loh-yang. King Woo had intended to fix there the capital of his kingdom, but his immediate successors did not carry out his idea. So long as the dyn. was vigorous, however, the kings made progresses to Loh, and there gave audience to the lords of the States. This practice, which was fallen into disuse, was revived by Seu, the more emboldened to do so by the renown and strength acquired by the two victories commemorated in odes 3 and 4. He met the lords at Loh, and took the opportunity to have a great hunting in that part of the country, in which they shared.—The transitions of time are not indicated in the stanzas, but I have translated them in the past tense. The author writes as if he had been an officer in the retinue of the king.

St. 1. 攻=堅, 'strong.' It is the verb, 'to put in order,' in the passive voice. 同=

齊, 'matched,' i.e., in their swiftness, which was the point attended to in preparing for hunting expeditions. *Lung-lung* is descriptive of the appearance of the horses being in good condition (充實). 言 is the particle; and not, as K'ang argues, the verb, expressing the order of the king. So, in next stanza. By 'the east' is intended Loh, 'the eastern capital.'

St. 2. Maou takes 甫 in the sense of 大, 'great,' so that 甫草='large, grassy plains.' Choo, however, follows Ch'ing, who takes the characters as 圃田之草, 'the grassy country about Poo-t'een,' which was one of the eleven merces of the kingdom,—in the pres. dis.

<sup>三章</sup>之子于苗。選徒  
 囂囂。建旐設旐。  
<sup>四章</sup>搏獸于敖。駕  
 彼四牡。四牡  
 奕奕。赤芾金舄。  
<sup>五章</sup>會同有繹。決  
 拾既飲。弓矢  
 既調。射夫既  
 同。助我舉柴。

- 3 Of the officers in charge of the hunt,  
 The voices resounded as they told off the men.  
 They set up the banners, with ox-tails displayed,  
 And we proceeded to pursue the chase in Gaou.
- 4 With their four-horsed chariots [they came],  
 Forming a long train,  
 In their red knee-covers and gold-adorned slippers,  
 Like the crowd of an occasional or a general audience.
- 5 The bowstring thimbles and armlets were fitted on;  
 The bows and arrows were adjusted to one another;  
 The archers acted in unison,  
 Helping us to rear a pile of game.

of Chung-mow (中牟). It was afterwards included in the State of Ch'ing, which was not yet constituted. 田 is read *t'ien*, 'to hunt.' 狩 is properly the name of the winter hunt, as 苗 (next st.) is of the summer. Interchanged as the characters are here, we must take them in the general sense of 'to hunt.'

St. 3. 之子, 'these gentlemen,' meaning the officers (有司), who had charge of the arrangements for the hunt. They had to select or tell off (選一數) the carriages, and their attendants that were to take part in it, and *h'iao-h'iao* gives the sound of their voices in doing so. The specification of this is understood as intimating that no other sounds were heard, such was the order with which the proceedings were conducted. In 于苗, 于 is the particle; but we must give it the force of 'for.' L. 3. See i. VIII. 2. 搏獸, 'to seize the animals.' 敖 was properly the name of a hill, but is here used for the country about it. It was in the pres. dis. of Yung-yang (滎陽).

St. 4 relates the arrival of the princes of the States to do homage to the king, which preceded

the actual hunting, the preparations for which are described in the previous stanzas. 奕奕 describes the app. of their arrival, from diff. quarters, one after another. Yen Ts'an makes it 一, 'large,' descriptive only of the horses.

Han Ying explained it by 盛貌, 'numerous.' L. 3 mentions two of the articles of dress worn by the princes. The 'red' of the knee-covers and slippers was the light vermillion, mentioned in st. 2 of last ode. How the gold was placed on the slippers I cannot tell. Lacharme wrongly says the slippers were woven with thread of gold. 會 was the name appropriate to a meeting of princes, called by the king, on any exigency arising; 同 was the name for a general meeting of them, which ought to have taken place every 12 years. This meeting was neither of these, but the attendance at it made the writer think of them. 有繹—in trains long drawn out, as if a cocoon were being unwound.

St. 5. We come now to the actual hunting. The 決 was a sort of thimble fitted on the right thumb, to assist in drawing the bow-string;

四<sup>六章</sup>黃既駕。兩驂  
 不猗。不失其馳。  
 舍矢如破。<sup>七章</sup>  
 蕭蕭馬鳴。悠悠  
 旆旌。徒御不驚。  
 大庖不盈。<sup>八章</sup>  
 之子于征。有聞  
 無聲。允矣君子。  
 展也大成。

- 6 Of the four yellow horses of each chariot,  
 The two outsiders inclined not to either side.  
 No error in driving was committed,  
 And the arrows went forth like downright blows.
- 7 As if at their ease, the horses neighed,  
 Long and slow moved the line of pennons and banners;  
 The footmen and charioteers created no alarms;  
 The great kitchen did not claim its full complement.
- 8 So did the officers conduct this expedition,  
 Without any clamour in the noise of it.  
 Truly a princely man is [the king];  
 Great indeed are his achievements!

the 拾 was an armlet of leather, fitted on the left arm, as a protection and help in discharging the arrow. 飲 is defined here by 利, 比, and 便利, 'to be made convenient.' L.2 means that the size of the arrow was adapted to the strength of the bow. 'The archers' are here especially the princes. 柴 appears in the Shwuh-wän with 手 instead of 木, meaning 'a pile.' The game was all piled up, prior to its distribution for various objects, and among different parties.

St. 6. 猗=偏猗不正, 'inclining to one side, and not straight.' The art of driving consisted principally in keeping the outside horses right. The nominative to 失 is 兩驂—'They were not allowed to deviate from the rules for their galloping.' 如破, 'like splitting.' The arrows went forth, as sure of their mark as if they had been axes or hammers directed against something immediately beneath the hand.

St. 7. The hunting is over, and this st. describes what followed. In the first three lines

we have the return from it without clamour or confusion. 蕭蕭 represents the neighing of the horses;—this was heard, but nothing else. 悠悠, the long and slow procession of the flags. 驚=驚擾, 'to terrify and disturb.' The last line shows how the king had contented himself with a small portion of the game.

St. 8. L.2. 有聞 refers to the sound of the horses neighing, the officers telling off the men, &c.; but all without clamour (無聲). Lines 3 and 4 ascribe all the order and success to the king. 允 and 展 are synonyms, signifying 'truly.'

The rhymes are—in st. 1, 攻, 同, 龐, 東, cat. 9: in 2, 好\*, 阜, 草\*, 猗, cat. 3, t. 2: in 3, 苗, 囂, 旆, 敖, cat. 2: in 4, 奕\*, 鳥\*, 繹\*, cat. 5, t. 3: in 5, 飲, 柴, cat. 15, t. 3: 調 (prop. cat. 3), 同, cat. 9: in 6, 駕, 猗\*, 馳\*, 破, cat. 17: in 7, 鳴, 旌, 驚, 盈, cat. 11: in 8, 征, 聲, 成, ib.

VI. *Keih jih.*

之從。天子之所。麋鹿麋麋。漆沮。我馬。獸之所同。吉日<sup>二章</sup>庚午。既差。大阜。從其群醜。四牡孔阜。升彼。既禱。田車既好。吉日<sup>一章</sup>維戊。既伯。吉日

1 A lucky day was *mow*,  
And we sacrificed on it to the Ruler [of horses], and prayed.  
Our hunting carriages were good;  
The team for each was in fine condition.  
We would ascend the greatest heights,  
And pursue the herds [of the game].

2 A lucky day was *käng-woo*.  
We had selected our horses;  
The haunts of the animals,  
Where the does and stags lay numerous,  
The grounds by the Ts'eih and the Ts'eu,—  
That was the place for the son of Heaven [to hunt].

Ode. 6. Narrative. CELEBRATING A HUNTING EXPEDITION BY KING SEVEN ON A SMALLER SCALE, ATTENDED BY HIS OWN OFFICERS, AND WITHIN THE ROYAL DOMAIN.

St. 1. *Mow*, it is said, was 'a hard day.' The cycle days were distinguished into 'hard (剛)' and 'soft (柔).' The 'hard' were the odd days 1, 3, &c., and the 'soft' were the even. The former were deemed lucky for all business abroad; the latter for all home business. A hunting expedition of course must be begun on a hard day. Reasoning from *käng-woo* in next stanza, we must conclude that the full name of the day here was *mow-shin* (戊辰). It is interesting to observe that the expedition was commenced with a religious service. In the Chow Le, IV. v., on the duties of the officer who had the care of the royal studs (校人), we are told that in spring, he sacrificed to the 'Father of horses,' the Spirit presiding in the four stars, 房, 心, 尾, 箕, of Scorpio, 'the dragon horse of the sky;' in summer, to the first breeder of horses; in autumn, to him who first subjected horses to the chariot; and in winter, to the Spirit ill-affected to horses. By 伯, 'the chief,' in the text is understood the first of these ob-

jects of sacrifice, 一馬祖. 既伯既有事於馬祖, 'we had business with—i. e. we sacrificed to—the Father of horses.' Then 既禱—因祭而祈禱之, —as in the translation. Yen Ts'an says the four lines that follow are the words of the prayer, but that does not appear from anything in them; and Ying-tah thinks that they are the result of the prayer, and would translate them in the past tense indicative. They seem to me to supply the considerations which led to the prayer. 羣醜, —'herds multitudinous.'

St. 2. 差.—'to choose;'—as once already. The difficulty with lines 3—6 is to find an active verb, which may indicate the action of the hunters. Choo and others take 之從 in 1.5 as 從之, 'we pursued them.' This leaves 漆沮 standing quite unconnectedly. Maou takes 從 as the preposition—'from,' and explains ll. 5, 6. 'From the Ts'eih and the Ts'eu we pursued the game, and forced it to the place of the Son of Heaven.' The construction which I have adopted has not occurred to any of the critics. Ll.



且以酌醴。兕以御賓客。小豮殪此大挾我矢發彼既張我弓。以燕天子。友。俟俟。或群或。祁孔有。儻儻。瞻彼中原。其

- 3 We looked to the midst of the plain,  
Where the animals were large and abundant,  
Now rushing about, now waiting together,  
Here in threes, there in twos.  
We led on all our attendants,  
To give pleasure to the son of Heaven.
- 4 We have bent our bows;  
We have our arrows on the string.  
Here is a small boar transfixed;  
There is a large rhinoceros killed.  
The spoil will be presented to the visitors and guests,  
Along with the cup of sweet wine.

VII. *Hung yen.*

爰于劬于之其肅于鴻鴻  
及野勞征子羽肅飛鴈鴈

- 1 The wild geese are flying about;  
*Suh-suh* goes the rustle of their wings.  
[There were] those officers engaged on the commission.  
Pained were we and toiled in the open fields;

3, 4, 5 are in apposition, and together form the subject of l. 6. L. 5 = 'the hunting grounds of the Ts'eh and the Ts'eu.' 同 = 聚, 'to be collected together.' 麇 is the female deer; 鹿 must be translated as well;—see *Ying-tah in loc.* 麇 = 衆多, 'to be numerous.' 漆沮,—see on the Shoo, III. i. Pt. I., 74. The specification of those streams shows that the hunting was conducted within the domain of the western capital.

St. 3. 中原 = 原中, 'the middle of the plains.' L. 2 must be understood of the animals of the chase. The meaning which I have adopted for l. 3 is given by Yen Ts'an from Ts'ên Wan-tsze (錢文子). Three ani-

mals together were called 羣; two, 友. L. 5 is evidently to be understood of the officers engaged in the hunt, and their attendants. Maou erroneously takes 率 as = 驅, 'we drove,' and refers 左右 to the animals on the right and left. 燕 = 樂, 'to pleasure.'

St. 4. 挾, 'to hold in the armpit,' is here used of the holding the arrow on the string between the thumb and the first finger. L. 3,—see on Lii. XIV. 1. 殪, 'to die,' 'to do to death.' The diet., probably after Maou, says, 'to die from a single arrow.' The text does not compel us to such an exaggeration. 御,—as in III. 6. 醴,—'sweet or newly distilled spirits.'

愚<sup>二</sup>人。謂我宣驕。  
 謂我劬勞。維彼  
 嗷嗷。維此哲人。  
 鴻鴈<sup>三</sup>于飛。哀鳴  
 劬勞。其究安宅。  
 百堵皆作。雖則  
 中澤。之子于垣。  
 鴻鴈<sup>二</sup>于飛。集于  
 矜人。哀此鰥寡。

All were objects of pity,  
 But alas for those wifeless and widows!

- 2 The wild geese are flying about,  
 And they settle in the midst of the marsh.  
 [There were] those officers directing the rearing of the walls;—  
 Five thousand cubits of them arose at once.  
 Though there was pain and toil,  
 In the end we had rest in our dwellings.
- 3 The wild geese are flying about,  
 And melancholy is their cry of *gaou-gaou*.  
 There were they, wise men,  
 Who recognized our pain and toil;  
 If they had been stupid men,  
 They would have said we were proclaiming our insolence.

This was used at entertainments given by the king. The last two lines express the generosity of the king, who would share the spoils of the chase with his guests, when there was poured out (酌) for them the cup of spirits.

The rhymes are—in st. 1, 戊, 禱, 好, 阜, 醜, cat. 3, t. 2: in 2, 午, 馬, 慶, 所, cat. 5, t. 2; 同, 從, cat. 9: in 3, 有, 俟, 友, 右, 子, cat. 1, t. 2: in 4, 矢, 兕, 醴 cat. 15, t. 2.

Ode 7. Allusive. THE PEOPLE, REGATHERED INTO COMMUNITIES UNDER KING SEUEN, PRAISE THE OFFICERS BY WHOM THIS WORK HAD BEEN ACCOMPLISHED. Such is the account of this ode given in the Preface, and by the school of Maou. Choo takes a diff't view of it, interpreting 之子 of the people so addressing one another;—on which see below. He also doubts whether this and the three odes that follow should be referred to the time of king Seuén. With this ode, as with many other odes, the translator has only a choice of difficul-

ties, and must adopt the view which seems to him the least unlikely.

Ll 1, 2 in all the stanzas. 鴻, —see on I. iii. XVIII; 鴈, —see on I. iii. IX. 3. It does not seem worth while to introduce into the translation the distinction of these birds as large and small. The 于 is the particle. 肅肅其羽, —as in I. x. VIII. *Gaou-gaou* represents the melancholy notes of geese, seeking rest and finding none. The geese, in the various conditions in which they appear, are introduced as illustrative of the condition in which the people found themselves, or, in st. 3, had been.

Ll 3—6, st. 1. It has been mentioned above that Choo understands by 之子 'the dispersed people thus addressing one another; but in the last st. of ode 5 we have the same words—之子于征;—and the meaning of them there seems to be decisive against his view. The people appear, scattered about, with no houses to live in, and we are to suppose that the king had commissioned certain officers to go through the country, to collect them again into communities, and direct them in building houses

VIII. *T'ing lēaou.*

庭燎 夜<sup>一章</sup>如何其夜  
未央。庭燎之  
光。君子至止。  
鸞聲將將。  
夜<sup>二章</sup>如何其夜  
未央。庭燎  
晰。君子至止。  
鸞聲噦噦。

- 1 How goes the night?  
It is not yet midnight.  
The torch is blazing in the court-yard.  
My princely men are arriving;—  
There is the tinkling of their bells.
- 2 How goes the night?  
The night is not yet through.  
The torch is growing pale in the court-yard.  
My princely men are arriving;—  
There is the sound of their bells, regular and near.

for themselves. L. 4 describes the misery of the scattered people. If we interpret it of the officers, as Ying-tah, Yen Ts'an, and others do, we lose the analogy between the corresponding lines of st. 2. We must suppose that 劬勞 is the subject of 爰及 矜, '憐, 'to pity; 矜人, 'men in a pitiable condition.'

St. 2. A low wall is called 垣. Kēang Ping-chang observes that 于垣 indicates the work of the officers in deliberating, determining the ground, and leading on the people to build. The walls were built of earth and lime, beaten together in a frame, layer after layer. The frame was ten cubits in length, and 5 frames together formed a 堵 (堵), so that walls to the extent of 100 堵 were 5,000 cubits in length. 究—終, 'at length,' 'in the end.'

Ll. 3—6 in st. 3 are taken as in praise of the officers, who had manifested a sympathy with the people, and an appreciation of their sufferings, which, if they had not been wise men, they would not have done. The whole piece is perplexing and obscure.

The rhymes are—in st. 1, 羽, 野, 寡, cat. 5, t. 2: in 2, 澤, 作, 宅, cat. 5, t. 3: in 3, 噦, 勞, 驕, cat. 2.

Ode 8. Narrative. DESCRIBING THE ANXIETY OF SOME KING—SUPPOSED TO BE KING SEUEN—NOT TO BE LATE AT HIS MORNING LEVÉE. The Preface says that while this ode is in praise of king Seuen, it was also intended to admonish him; and, as there is nothing of admonition in the language, the critics of the old school have various ingenious methods of explaining why that character should be attributed to the piece;—with which we need not trouble ourselves. Each stanza is to be taken as a soliloquy of the king, waking now and again, in his anxiety not to be late.

All the stanzas. 其 (read *ke*, 1st tone) is the particle at the end of interrogative lines,—as in Lix.III. L. 2 央 = 中, 'the middle; 艾 = 盡, 'to be completed; 鄉 = 向, 'verging toward.' L. 3. The *t'ing-lēaou* was a large torch kept burning all night (inside the entrance gate, leading to the hall), of links or fagots bound together,—100 in the court-yard of the king's palace, 50 in that of a duke's, &c. The princes and nobles repaired to the king's hall of audience at early dawn, when the king would be ready to receive them. The royal personage in this piece awakes again and again, and judges of the time from what was, or what he fancied must be, the state of the great torch. 晰晰 describes its appearance when well spent, and 有燁, its app. as shining dimly through its smoke;—this meaning of 燁 does

旂。觀止。子。燁。燎晨。夜何夜<sup>三章</sup>  
其言至君有庭鄉其如

## 3 How goes the night?

It is getting towards morning.

The torch is smoking in the court-yard.

My princely men are arriving;—

I see their banners.'

IX. *Möen shwuy.*

流湯湯。汙<sup>二章</sup>彼流水。其  
父母。肯念亂。誰無  
邦人諸友。莫  
止。嗟我兄弟。  
飛隼。載飛載  
宗于海。鯨彼朝  
汙<sup>一章</sup>彼流水。朝  
水

## 1 In large volume, those flowing waters

Go to the court of the sea.

Rapid is that flying falcon,

Now soaring, now resting.

Alas! among my brethren,

My countrymen, my friends,

No one is willing to think of the prevailing disorder;

[But] who has not parents [to suffer from it]?

## 2 In large volume, those flowing waters

Roll on their swollen flood.

Rapid is that flying falcon,

not appear in the dictionary, but Choo gives it (燁 = 火氣), and it is demanded by the connection. L. 5. Both Maou and Choo explain 君子 by 諸侯, 'the feudal princes.' I

apprehend there must be intended here by the phrase the ministers of the royal court rather, and any princes of States who might be in the capital at the time. The arrival of them mentioned in stt. 1, 2, could only be imaginary. L. 6.

鸞聲, —see on I. xii. II. 3. 將將, —see on I. vii. IX. 2. *Hwuy-hwuy* represents the sound of the bells, as the horses moved leisurely and orderly. 旂, —as in i. VIII. 3.

The rhymes are—in st. 1, 央, 光, 將, cat. 10: in 2, 艾, 晰, 噦, cat. 15, t. 3: in 3, 晨, 燁, 旂, cat. 13.

Ode 9. Allusive. BEWAILING THE DISORDER OF THE TIMES, AND THE GENERAL INDIFFERENCE TO IT, AND TRACING IT TO THE SLANDERERS ENCOURAGED BY THE CONDUCT OF MEN IN AUTHORITY. The Preface says the piece was intended to admonish and correct king Seuen. The critics of the old school differ so much among themselves in assigning the historical ground for such a view (see, e. g., Yen Ts'an and K'ang Ping-chang, *in loc.*), that I shall not enter on any discussion of it.

飛隼。載飛載揚。念彼不蹟。載起載行。心之憂矣。不可弭忘。彼中陵民之。訛言。寧莫之懲。我友敬矣。讒言其興。

Now soaring, now rising higher.  
When I think of those lawless men,  
Now I rise up, now I walk about.  
The sorrow of my heart  
Cannot be repressed nor forgotten.

- 3 Rapid is that flying falcon,  
Yet he keeps along the middle of the height.  
The talk of the people,—  
Is there no means of stopping it?  
If my friends would reverently [watch over themselves],  
Would slanderous speeches be made?

X. *Hoh ming.*

渚。在淵。潛野。聞臯。于鶴。鶴鳴。  
樂。于。或。在。魚。于。聲。九。鳴。

- 1 The crane cries in the ninth pool of the marsh,  
And her voice is heard in the [distant] wilds.  
The fish lies in the deep,  
And now is by the islet.

Ll.1,2, in stanzas. 沔 is descriptive of the large volume of water flowing along. 朝宗于海,—see the Shoo, III.ii. Pt.i. 47. 朝宗 was the name appropriate to the app. of the feudal princes at court in the spring, and 宗 to their app. in the summer. 湯湯,—as in I.v.IV. 4;—see also the the Shoo, I. 11.

Ll.3,4, in stt.1,2, and 1,2 in st. 3. Choo supposes, with great probability, that two lines are lost at the commencement of st.3, corresponding to the two with which stt.1,2 begin. L.3,—as in IV. 3. 揚—揚起, 'spreads its wings and rises.' 率—循, 'to follow,' 'to keep along.' The first 4 lines in stt.1 and 2 seem to allude to the troubled and uncertain state of the kingdom, while the first 2 in st. 3

may suggest the idea that the troubles might yet be restricted within certain limits.

Ll.5—8 in st. 1, contain an appeal by the writer to all his countrymen, and a complaint of their indifference to the common weal, l. 8 suggesting an issue which might rouse their concern.

The same lines in st. 2 describe the writer's own feelings. 蹟,—'a foot-mark;' 不蹟,—'those who do not keep the foot-mark,' i.e. who deviate into unauthorized ways of their own. L. 6 pictures vividly the writer's anxiety and mental trouble.

In st. 3, 訛言 is the idle, baseless, talk (訛 not quite = 'false') of the people, caused by the slanderous misrepresentations propagated by unworthy men in a higher position. 寧,—as in I. iii. IV. 懲—止, 'to stop.' 友 must here be taken of the writer's friends, men in eminent

彼之園。爰有樹檀。  
其下維穽。他山之  
石。可以爲錯。  
鶴鳴于九臯。聲聞  
于天。魚在于渚。或  
潛。在淵。樂彼之園。  
爰有樹檀。其下維  
穽。他山之石。可以  
攻玉。

Pleasant is that garden,  
In which are the sandal trees;  
But beneath them are only withered leaves.  
The stones of those hills,  
May be made into grind-stones.

- 2 The crane cries in the ninth pool of the marsh,  
And her voice is heard in the sky.  
The fish is by the islet,  
And now it lies hid in the deep.  
Pleasant is that garden,  
In which are the sandal trees;  
But beneath them is the paper-mulberry tree.  
The stones of those hills  
May be used to polish gems.

positions; or, it may be, would conciliate such  
men by thus addressing them. 敬=敬以自  
持,—as in the translation. 其=將, 'will';  
and the whole line is interrogative.

The rhymes are—in st. 1, 海, 止, 友, 母, cat. 1, t. 2: in 2, 湯, 揚, 行, 忘, cat. 10: in 3, 陵, 懲, 興, cat. 6.

Ode 10. Metaphorical. CERTAIN MORAL LESSONS. The Preface says this piece was intended to instruct king Senen, but it does not say in what. Nor is there any agreement among the critics about the lessons hid in its aphorisms. In the first two lines of each stanza, Choo finds the lesson that sincerity cannot be hid (see the Doctrine of the Mean, XVI. 5): in ll. 3, 4, that right reason and goodness are not restricted to any one place; in ll. 5—7, that where we love, there may also be something to be hated; and

in ll. 8, 9, that where we dislike, there may yet be something good.

鶴 is the crane,—proverbial, in all its varieties, for its loud and sonorous voice. 臯 is explained by Maou as—'a marsh'; Ch'ing, better, calls it 'a pool in a marsh.' The '9th pool' is equivalent to the centre of the marsh. 樹檀,—as in I. vii. II. 3. 穽,—as in I. vii. XI. 穀 should be written, as the Shwuh-wän says, with 木, and not with 禾. It is the *broussonetia*, a small tree, from the inner bark of which a kind of paper and also of cloth is manufactured. Another name for it is 渚. 錯=礪石, 'a grind-stone.'

The rhymes are—in st. 1, 野, 渚, cat. 5, t. 2; 園, 檀, cat. 14; 穽, 石, 錯, cat. 5, t. 3: in 2, 天, 淵, cat. 12, t. 1; 園, 檀, cat. 14; 穀, 玉, cat. 3, t. 3.

BOOK IV. DECADE OF K'E FOO.

I. *K'e-foo*.

止。于。爪。祈<sup>二章</sup>居。于。爪。祈<sup>二章</sup>  
 恤。士。父。恤。牙。父。  
 靡。胡。予。靡。胡。予  
 所。轉。王。所。轉。王  
 底。予。之。止。予。之

焚之什二之四  
 祈父

- 1 Minister of War,  
 We are the claws and teeth of the king.  
 Why have you rolled us into this sorrow,  
 So that we have no abiding place?
- 2 Minister of War,  
 We are the taloned soldiers of the king.  
 Why have you rolled us into this sorrow,  
 So that there is no end [of our toils]?

TITLE OF THE BOOK.—祈父之什，二  
 之四，‘Decade of K’e-foo; Book IV. of Part  
 II.’

Ode 1. Narrative. THE SOLDIERS OF THE ROYAL GUARD COMPLAIN OF THE SERVICE IMPOSED ON THEM BY THE MINISTER OF WAR. This piece is to be referred to the concluding years of Seuen’s reign, when both his character and his administration had deteriorated. In his 39th year, B.C. 788, his army had sustained a great defeat from some of the northern tribes, which he made preparations to avenge in the following year. The regular levies for such a service being insufficient, he ordered his own guards, it is supposed, to join the force for the north: and we have in the ode their complaint at being called to a duty which did not belong to them:—directed nominally against the minister of War, but really against the king Choo, indeed, makes the ode to be the complaint of the army generally (予，六軍之士); but the sol-

diers of the guard (司右虎賁之屬) are more likely to be described as ‘the talons and teeth of the king.’ So, K’ang-shing, the critics of the old school, and the K’ang-he editors.

St. 1, 祈父, is the same as 圻父, in the Shoo, V. x. 13, q. r. Ying-tah observes that anciently 畿, 圻, and 祈 were used interchangeably. In the Chow Le, IV. ii., it appears as the duty of the minister of war (大司馬) to define the boundaries of the royal domain and of the various States (制畿封國); hence the name given to him in the text. 恤, —‘circumstances of sorrow,’—as in i. IX. 4. Those circumstances were the going on a distant expedition with all its toils.

St. 2. 底至, ‘to come to;’ and 底止—‘to come to a stop.’

饗。之有于轉聰。亶祈<sup>三章</sup>  
尸母恤。予胡不父。

- 3 Minister of War,  
You have indeed acted without discrimination.  
Why have you rolled us into this sorrow,  
So that our mothers have to do all the labour of cooking?

II. *Pih keu.*

焉伊朝。以之場駒。皎<sup>二章</sup>白駒  
逍人。所永維苗。食皎  
遙。於謂今之。繫我白

- 1 Let the brilliant white colt  
Feed on the young growth of my vegetable garden.  
Tether it by the foot, tie it by the collar,  
To prolong this morning.  
So may its owner of whom I think  
Spend his time here at his ease!

St. 3. 尸=主, 'to preside over,' 'to manage'; 饗='dressed food:' so that 尸饗—to manage the cooking, i.e., to do all the work of that, procuring firewood, carrying water, &c., which it was the business of the son to do for his mother. Underneath the complaint here, there is, perhaps, a reference to an ancient rule, inferred by the critics from various examples in the *K'uei-shu* and *Tso-chuen*, that an only son, whose parents were old, was not required to serve in the army. This, however, could not be the case with all the soldiers of the guard, though the existence of it with some of them served to aggravate the hardship of the service now required from them.

The rhymes are—in st. 1, 牙, 居, cat. 5, t. 1: in 2, 士, 止, cat. 1, t. 2: in 3, 聰, 饗, cat. 9.

Ode 2. Narrative. THE WRITER EXPRESSES HIS REGRET AT THE ABANDONMENT OF PUBLIC LIFE BY AN OFFICER WHOM HE ADMIRER. This ode also is referred to the concluding years of Seuen's reign, when men of worth, disgusted by his neglect, were leaving him. The writer is supposed to describe his own feelings by way of contrast to the king's indifference, condemning and admonishing him.

St. 1. 皎皎 is descriptive of the white colt, as pure and entirely white. (潔白). Such a

colt was the one which the officer who was in the writer's eye was accustomed to ride on. 場,—see on I.xv.I.7. It means properly the stack-ground, where in the autumn the produce of the fields was stored, used in the spring and summer as a vegetable garden; so that here 場=圃. 苗 is used not only of grain in the first stages of its growth, but of the young growth of grass and vegetables. 繫 is to tether by the foot (絆其足); 維, to fasten by a string attached to the neck or breast (繫其韉). L. 4. The detaining the colt for a morning was but a small matter, but it shows how the writer longed to have its master always with him. 伊人, 'this man,'—the officer who was bent on retiring from public life. The piece was made after he had consummated his purpose; but every stanza is complete in itself, and must be translated in the present tense. 於焉=於此, 'here,' or 於是, 'hereon.' Wang Yin-che gives to 焉 alone this meaning in many passages. 逍遙,—as in I.vii.V.2, though the idea of sauntering about is not so prominent as that of being at one's ease:



心。毋。生。皎<sup>四章</sup>。慎。爾。皎<sup>三章</sup>。所。繫。皎<sup>二章</sup>。  
 金。芻。芻。爾。公。白。謂。之。白。  
 玉。一。束。駒。游。侯。駒。人。維。駒。  
 爾。音。其。在。勉。逸。賁。於。以。食。  
 而。人。彼。爾。豫。然。焉。永。我。  
 有。如。空。遁。思。來。嘉。今。場。  
 遐。玉。谷。思。期。思。客。夕。藿。

- 2 Let the brilliant white colt  
 Feed on the bean sprouts of my vegetable garden.  
 Tether it by the foot, tie it by the collar,  
 To prolong this evening.  
 So may its owner of whom I think  
 Be here, an admired guest!
- 3 If [you with] the brilliant white colt  
 Would brightly come to me,  
 You should be a duke, you should be a marquis,  
 Enjoying yourself without end.  
 Be on your guard against idly wandering;  
 Deal vigorously with your thoughts of retirement.
- 4 The brilliant white colt  
 Is there in that empty valley,  
 With a bundle of fresh grass.  
 Its owner is like a gem.  
 Do not make the news of you rare as gold and gems,—  
 Indulging your purpose to abandon me.

St. 2. 藿, 'the leaves of pulse, or beans.'  
 It is synonymous with 苗 in the last stanza.

St. 3. L. 3 requires that we understand II.1, 2, not of the colt, but of its master. 賁 (pe) 然, 'brightly,'—as if, where such a man came, he brightened every thing. 思 is here the particle; but not in I. 6. L. 3 expresses the value which the writer set upon his friend, and what honours he would confer upon him, if he had only the power, as the reward of his merit. 逸 (=佚) 豫, 'idle ease,' but not in a bad sense. 慎=勿過, 'do not go to excess,'

'guard against;' and this meaning goes on to 勉 in the next line, = 'strive against.'

St. 4. The officer here appears with his purpose carried into effect,—living in retirement; but the writer still hopes that he will retain some connection with himself. 金玉 are used as verbs. 音, = 'news (相聞).'

The rhymes are—in st. 1, 苗, 朝, 遙, 來, 2: in 2, 藿, 夕, 客, 3: in 3, 來, 期, 思, 4: in 4, 谷, 束, 玉, 5: in 5, 音, 心, 6: in 6, 音, 心, 7: in 7, 音, 心.

III. *Hwang nēaou.*

## 黃鳥

黃鳥黃鳥。無集于穀。無

啄我粟。此邦之人。不我

肯穀。言旋言歸。復我邦

族。

黃鳥黃鳥。無集于桑。無

啄我梁。此邦之人。不可

與明。言旋言歸。復我諸

兄。

黃鳥黃鳥。無集于栩。無

- 1 Yellow bird, yellow bird,  
Do not settle on the *broussonetias*,  
Do not eat my paddy.  
The people of this country  
Are not willing to treat me well.  
I will return, I will go back,  
Back to my country and kin.
- 2 Yellow bird, yellow bird,  
Do not settle on the mulberry trees,  
Do not eat my maize.  
The people of this country  
Will not let me come to an understanding with them.  
I will return, I will go back,  
Back to my brethren.
- 3 Yellow bird, yellow bird,  
Do not settle on the oaks,

Ode 3. Metaphorical. SOME OFFICER, WHO HAD WITHDRAWN TO ANOTHER STATE, FINDS HIS EXPECTATIONS OF THE PEOPLE THERE DISAPPOINTED, AND PROPOSES TO RETURN TO THE ROYAL DOMAIN. This piece is said in the Preface to have been in condemnation of king Seuen, but there is nothing in it which should make us connect it in any way with his reign. The view of Maou and Ch'ing, who find in it the case of a wife put away by her husband, and proposing in consequence to return to her own family, is too

absurd to be dwelt on. Neither Yen Ts'an nor the K'ang-he editors have a word to say in its favour. And Choo is not quite correct in referring the piece to some one among the people. The speaker in it has 'a clan (族)', and must have been some high officer.

Ll. 1, 3, in all the stt. These lines are metaphorical.—say some, of the people who would not treat the speaker well; but Yen Ts'an has observed that the yellow bird, the object of men's

Do not eat my grand millet.  
The people of this country  
I cannot dwell with.  
I will return, I will go back,  
Back to my uncles.

我行其野。  
我行其野。  
蔽芾其樗。昏姻  
之故。言就爾  
居。爾不我畜。  
復我邦家。  
我行其野。言  
采其葍。昏姻  
之故。言就爾  
宿。爾不我畜。

- 1 I travelled through the country,  
Where the Fetid tree grew luxuriant.  
Because of our affinity by marriage,  
I went to reside with you.  
But you do not entertain me;  
And I go back to my country and clan.
- 2 I travelled through the country,  
Gathering the sheep's-foot.  
Because of our affinity by marriage,  
I came to lodge with you.  
But you do not entertain me,  
And I will return, I will go back.

LI. 1, 2 in all the att. intimate the sufferings  
the writer endured after leaving his own State,

Ll. 4-7. In 不我肯穀, 穀=善, used as a verb, 'to treat well.' The corresponding line of st. 2='I cannot come to an understanding with.' The people had not *intelligence*.

祗以特。求思其野。我復言。  
以富。成爾舊蓄。言行歸思。  
異。亦不新姻。不采其

- 3 I travelled through the country,  
Gathering the pokeweed.  
You do not think of our old affinity,  
And seek to please your new relative.  
If indeed you are not influenced by her riches,  
You still are so by the difference [between the new and the old].

V. Sze kan.

兄茂如苞如南幽斯秩<sup>章</sup>斯  
及矣。松矣。竹山。幽干。秩干

- 1 By the graceful sweep of these banks,  
With the southern hill, so calm in the distance,  
[Has the palace arisen], firm as the roots of a clump of bamboos,  
[With its roof] like the luxuriant head of a pine tree.

or the royal domain. 蔽芾,—as in I. ii. V. 樛,—as in I. xv. I. 6. 蓬 is perhaps the dock. The common name for it is that which I have given (羊蹄菜). Its leaves may be eaten in times of great scarcity. The Japanese figure of the 蓄 is that of the pokeweed,—the *phytolacca decandra*, the leaves of which are said to be eaten, when very young, even in the United States.

Ll. 3—6, in stt. 1, 2. The party on whom the refugee threw himself had married some member of his family, perhaps a sister, thus forming the affinity by marriage (昏姻). With him he thought at first he would find a permanent home (居), and then he would have been content with a temporary refuge (宿). 畜,—as in I. iii. IV. 4. The 思 in 思復, is no more than the 言,—an expletive particle.

In ll. 3—6, of st. 3 it would appear that the refugee's friend had contracted a new marriage, displacing his relative from her proper place. The 爾 in l. 4 seems to imply that the new connection had been formed, and therefore I translate 求 by 'you seek to please.' 特=匹, 'a mate.' The last two lines are quoted in the *Ann.*, XII. x.,

but not so as to give any clear indication of their meaning. Choo thus expands them:—'Although it is not on account of her riches that you despise my poverty, it is yet because of her newness that you are different from what you were (雖實不以彼之富而厭我之貧, 亦祇以其新而異於故耳). 成=誠, which is given in the *Anal.*, 'though indeed.' 祇(or 祇)=適, 'it just is.'

The rhymes are—in st. 1, 樛, 故, 居, 家. cat. 5, t. 1: in 2, 蓬, 宿, 畜, 復, cat. 3, t. 3: in 3, 蓄, 特, 富, 異, cat. 1, t. 3.

Ode 5. Narrative. ON THE COMPLETION OF A PALACE; DESCRIPTION OF IT, AND GOOD WISHES FOR THE BUILDER AND HIS POSTERITY. The old interpreters all say that the builder was king Seuen; and accepting their view, which is in itself not unlikely, though there is no evidence for it in the language of the piece, we must refer the time of the composition to the early period of his reign. This and the next ode, it is said, follow several others condemnatory of Seuen, the compiler being unwilling to dismiss him from the *Shu* under a cloud, for the services which he had rendered to the House of Chow were very great. The piece was probably made

攸芋。鳥鼠攸去。君子  
 橐橐。風雨攸除。之  
 約<sup>三章</sup>之閣閣。椽之  
 爰語。爰居。爰處。爰笑  
 百堵。西南其戶。似<sup>三章</sup>續妣祖。築室  
 無相猶矣。弟矣。式相好矣。

May the brothers [here]  
 Be loving among themselves,  
 And have no schemings against one another!

- 2 Having entered into the inheritance of his ancestors,  
 He has built his chambers, five thousand cubits of walls,  
 With their doors to the west and to the south.  
 Here will he reside; here will he sit;  
 Here will he laugh; here will he talk.
- 3 They bound the frames for the earth, exactly over one another;  
*T'oh-t'oh* went on the pounding;—  
 Impervious [the walls] to wind and rain,  
 Offering no cranny to bird or rat.  
 A grand dwelling is it for our noble lord.

for a festival on the completion and dedication of the palace;—as Choo says, 築室既成, 而燕飲以樂之, 因歌其事.

St. 1. The first four lines are descriptive of the situation and appearance of the palace as a whole. Even the critics of his school have abandoned the view of Maou who makes them descriptive of the character of king Seuen. 秩秩有序, 'orderly,' 'graceful.' 干, —as in I. ix. VI. 1. 'The southern hill' is the Chung-nan of I. xi. X., which rose right to the south of the western capital of Chow. Maou defines 幽幽 by 深遠, 'deep and distant.' L. 3 is taken of the foundations of the palace, like the roots of a clump of bamboos, not spreading about, but going deep into the earth; and L. 4, of the upper portion of it. The last three lines are a prayer that it might be the abode of concord and harmony. 式 is the particle; 猶一謀, 'to plan,' 'to scheme.' As Yen Ts'an has it, 願其入居此室之後, 兄弟各相和好, 無有相圖者矣.

Sts. 2 and 3 describe mainly the process of the building, and more particularly of what we may call the chambers or private portions of it, which formed the residence of the king. 似—嗣, 'to inherit,' 'to continue in succession.' Neither Medhurst nor Williams gives this meaning of the character; but it is found elsewhere in the She. 妣, 'a deceased mother,' is here used of female ancestors generally, and we need not refer it, as K'ang-shing does, to K'ang Yuen, the ancestress of the House of Chow. 祖妣 would be the proper order of the words, but the feminine term is put first because of the requirements of the rhyme. 百堵,—see on iii. VII. 2. 爰, like 於 in II. 1, 2, = 'here.' Either 居 or 處 will admit the meaning of 'to sit,' which I have given to the latter. In st. 3, 約=束, 'to bind,' with reference to the boards forming the frames into which the earth and lime, which were to be beaten together so as to form the walls, were poured. 閣閣, is descriptive of the frames

斯寢。下<sup>六章</sup>莞寧。噦噦其楹。殖<sup>五章</sup>殖其庭。攸躋。如翬斯飛。君子如跂斯翼。如矢斯棘。如鳥斯革。如矢

- 4 Like a man on tip-toe, in reverent expectation;  
Like an arrow, flying rapidly;  
Like a bird which has changed its feathers;  
Like a pheasant on flying wings;  
Is the [hall] which our noble lord will ascend.
- 5 Level and smooth is the court-yard,  
And lofty are the pillars around it.  
Pleasant is the exposure of the chamber to the light,  
And deep and wide are its recesses;—  
Here will our noble lord repose.
- 6 On the rush-mat below, and that of fine bamboos above it,  
Here may he repose in slumber!  
May he sleep and awake,

raised exactly one over another; 橐橐 of the noise of the pounding. 攸 in ll. 3, 4, 5 has the sense of 所. 除=去, 'to be kept away;' 芋=尊大, 'honourable and great:'—'By which wind and rain will be kept away, and bird and rat; the place which our noble lord magnifies.' By 君子 we are to understand the king.

St. 4 is understood of the hall, or state public room, from which the private apartments of the palace led off; but I cannot undertake to point out the different parts or appearances of it which are intended by the separate lines. 斯

may be taken as=則.—'If you liken it to a man on tip-toe, then his reverence (翼=敬) appeared in it;' and so in the other lines. Comp. the account of Confucius in Ana. X. iii. 5. The man is not standing on tiptoe, but moving forwards, rising on his toes, in the height of his reverence. 棘=急, the arrow in rapid flight, and so going straight. 革—as in the Shuo, I.

5. 翬=雉 a pheasant, with reference to its variegated plumage.

St. 5 庭 is here the open court, in front of the sleeping apartments, described as 殖殖—平正, 'level and smooth. 有覺 describes the pillars round it as 'high, large, and straight.' Ll. 3, 4 describe the chambers, where they looked out on the light (其正), and where they were dark on each side of the door in them (其冥). 噦噦=快快, 'pleasant,' 'lightsome.' 噦噦=深廣之貌 'deep and wide-like.'

In st. 6 we have the king sleeping and dreaming. 莞 is a mat woven of rushes, over which is laid one of fine bamboo work (簟). 乃= 'and so (將然之詞);' but from this point the author expresses his wishes;—the critics say, his prayers. The first 寢 is a noun, 'bed-chamber;' the second a verb, 'to sleep.' The critics say that 占 must here be

乃占我夢。吉夢維  
 何。維熊維羆。維虺  
 維蛇。<sup>七章</sup>大人占之。維熊維  
 羆。男子之祥。維虺  
 維蛇。女子之祥。<sup>八章</sup>乃生男子。載寢之  
 牀。載衣之裳。載弄  
 之璋。其泣嗶嗶。朱  
 芾斯皇。室家君王。

[Saying] 'Divine for me my dreams.

What dreams are lucky?

They have been of bears and grisly bears;

They have been of cobras and [other] serpents.'

7 The chief diviner will divine them.

The bears and grisly bears

Are the auspicious intimations of sons.

The cobras and [other] serpents

Are the auspicious intimations of daughters.

8 Sons shall be born to him:—

They will be put to sleep on couches;

They will be clothed in robes;

They will have sceptres to play with;

Their cry will be loud.

They will be [hereafter] resplendent with red knee-covers,

The [future] king, the princes of the land.

understood of the king's divining his dreams for himself; but the 我 stands in the way of such a view. 羆 is said to be like a bear, but with longer head, and higher, of immense strength. I take 虺 with Yen Ts'an to be i. q. 蝮, which Williams says is 'an adder, cobra, or venomous serpent.' Choo says it is 'a serpent with a small neck, and large head, the body like a variegated ribbon, sometimes 7 or 8 cubits long.'

St. 7. 大人 is an officer of the department of the grand diviner (大卜之屬); perhaps that officer himself.

Sts. 8, 9 are translated by Morrison in his dictionary, under the character 女, but not quite correctly. They show very clearly the different estimation in which boys and girls were held in ancient China, even as they are held at the pre-

sent day. 載 is the initial particle. 寢衣

and 弄 have all a passive, or *hophal* sense.

The boy is placed on a couch,—to do him honour; the daughter on the ground, to show her meanness. 裳, 'the lower garment,' must

be taken for robes generally. The boy is to be arrayed in full dress, while a swaddling cloth (襁—褓) will be sufficient for the girl. 璋

is a piece of jade fashioned into the shape of a

half-mace (半圭), used in worshipping Spirits,

and as a symbol of dignity. The boy gets one

of these to play with, while the girl gets only

a tile, the emblem of her future employment.

when, on a tile upon her knee, she will have to

twist the threads of hemp. The cry of the boy

is loud (嗶 = 大).

Ll. 6, 7 of st. 8 are descriptive of the sons

when they shall be grown up, and brilliant

母議。酒無瓦。載衣之子。乃九章  
 詒無食儀。無弄之地。載生  
 懼。父是唯非之襦。載寢女

9 Daughters shall be born to him:—

They will be put to sleep on the ground;

They will be clothed with wrappers;

They will have tiles to play with.

It will be theirs neither to do wrong nor to do good.

Only about the spirits and the food will they have to think,

And to cause no sorrow to their parents.

VI. Woo yang.

澱思。爾十無誰百無誰二章  
 澱其羊其牛。謂維羊。謂  
 爾角來牦。九爾群。三爾

無羊

1 Who can say that you have no sheep?

There are three hundred in [each] herd.

Who says that you have no cattle?

There are ninety, which are black-lipped.

Your sheep come,

Horned, but all agreeing.

(皇=煌煌) in the red apron of the king, or of the princes of a State. 室家 is here a

designation for a State or the kingdom (國與天下之通稱). One of the sons would be 王, king; the others could be 君, lords of States.—in either case they could call all the 'houses and clans' in their dominions their own. Very different is the future of the daughters, as sketched out in st. 9. 儀=善, 'good,' in

contrast with 非. Morrison, however, greatly errs and exaggerates, when he translates 1.5 by 'She is incapable either of evil or good.' To be obedient comprises the whole duty of woman. She ought not in the family to take the initiative. As Chao says, 'If a daughter do nothing wrong (無非), that is enough. That she should be distinguished for what is good. (有善) is not an auspicious thing to be desired for her.' She has her duties of housewifery, which are expressed in 1.6, and she must not

occasion sorrow to her parents. 懼=憂, 'sorrow,' 'grief.'

The rhymes are—in st. 1, 干, 山, cat. 14; 苞\*, 茂\*, 好\*, 猶, cat. 3, t. 2: in 2, 祖, 堵, 戶, 處, 語, cat. 5, t. 2: in 3, 閣, 橐, 翼, cat. 5, t. 3; 除, 去, 芋, cat. 5, t. 1: in 4, 棘, 革\*, cat. 1, t. 3; 飛, 隰, cat. 15, t. 1: in 5, 庭, 楹, 正, 冥, 寧, cat. 11: in 6, 簾, 寢, cat. 7, t. 1; 興, 夢\*, cat. 6; 何, 震\*, 蛇\*, cat. 17: in 7, 罷\*, 蛇\*, 苴, cat. 10: in 8, 牀, 裳, 璋, 皇, 王, 皇, cat. 10: in 9, 地, 襦, (prop. cat. 16), 瓦, 儀\*, 議\*, 懼\*, cat. 17.

Ode 6. Narrative. SUPPOSED TO CELEBRATE THE largeness and condition of KING SEVEN'S flocks and herds; with an auspice of the prosperity of the kingdom. There is nothing



牛來思。其耳濕濕。  
 或<sup>二章</sup>降于阿。或飲于  
 池。或寢或訛。爾牧  
 來思。何蓑何笠。或  
 負其餼。三十維物。  
 爾<sup>三章</sup>牲則具。  
 爾牧來思。以薪以  
 蒸。以雌以雄。爾羊  
 來思。矜矜兢兢。不

Your cattle come,  
 Flapping their ears.

- 2 Some are descending among the mounds;  
 Some are drinking at the pools;  
 Some are lying down, some are moving about.  
 Your herdsmen come,  
 Bearing their rain-coats and bamboo-hats,  
 Or carrying on their backs their provisions.  
 In thirties are the creatures arranged according to their colour;  
 For your victims there is abundant provision.
- 3 Your herdsmen come,  
 With their large faggots, and smaller branches,  
 And with their prey of birds and beasts.  
 Your sheep come,  
 Vigorous and strong,

in the language to make us refer the piece to king Seuen; but it suits the early period of his reign well enough, and shows how under him prosperity was again revisiting all the departments of the kingdom's wealth.

St. 1. It might have been said in some previous reigns that the king had no flocks and herds;—it could not be said now. There were 300 sheep in a flock, and we are left to suppose there were many such flocks. There were 90 black-lipped (黃牛黑脣曰犛) cattle, and we are left to suppose there were many more that could be otherwise described. L. 6 describes the sheep as not butting one another with their horns. The Shwoh-wän defines *tseih-tseih* by 利, 'harmonious.' *Shih-shih* is explained as in the translation, the motion of the ears being indicative of health.

St. 2. 訛 = 動, 'to move.' The first three lines show us the flocks left to follow their own

pleasure, moving about as their inclination prompted them, not driven about or thwarted by their keepers; and herein was the secret of their good condition. The next three introduce the herdsmen, at their ease as much as their charges. The rain cloak (蓑), made of bamboo or palm leaves, and the hat made of splints (笠), still meet us everywhere in China. 何 = 揭, 'to carry in the hand.' 物, —see on iii. III. 2. We must suppose that here is a case of 毛物, —the arrangement of the animals according to their colour. 牲 is a victim for sacrifice. This use of the sheep and cattle is specified merely as one of the various uses for which they served.

St. 3. Here the herdsmen are mentioned first. They had leisure, through their wise management of their charge, to collect firewood for themselves, and to snare or shoot birds and ani-

漆。漆。維。旗。矣。室。家。實。維。豐。年。旄。之。衆。維。魚。矣。旛。矣。大。人。占。維。魚。矣。旄。維。牧。人。乃。夢。衆。升。以。肱。畢。來。旣。騫。不。崩。靡。之。

None injured, no infection in the herd.

At the wave of the [herdsman's] arm,

All come, all go up [into the fold].

- 4 Your herdsmen shall dream,—  
 Of multitudes and then of fishes;  
 Of the tortoise-and-serpent; and then of the falcon banners.  
 The chief diviner will divine the dreams,  
 How the multitudes dissolving into fishes,  
 Betoken plentiful years;  
 How the tortoise-and-serpent dissolving into the falcon banners,  
 Betoken the increasing population of the kingdom.

VII. *Ts'eh nan shan.*

爾。民。師。赫。巖。維。南。節。一。章。山。節。南。瞻。具。尹。赫。巖。石。山。彼。

- 1 Lofty is that southern hill,  
 With its masses of rocks!  
 Awe-inspiring are you, O [Grand-] master Yin,  
 And the people all look to you!

mals. 薪 and 蒸 are distinguished, as in the translation. Yen Ts'an interprets L3 of the work of the shepherds in dividing the males and females of their charge, and numbering them, but it stands in too close a connection with L2 to admit of such a view. 以=取, 'to take,' 'to bring.' 雌雄, 'females and males;' often used for 禽獸, 'birds, and beasts of chase.' L. 6. 騫 is defined by 虧, 'failure,' 'deficiency,' 'injury;' and 崩 by 羣疾, 'sickness of the herd.' This meaning is not given in the dictionary. The word properly means 'a mountain falling or slipping,' and is here applied to 'a flock going to ruin.' 肱 here denotes the whole arm. 旣,—synony-

mous with 畢, 'all. 升=入牢,—as in the translation.

St. 4. Choo says he does not understand the interpretation of the dreams here given, but gives on other authority than his own that which I have followed. 乃,—as in the prec. ode. 衆 is taken of 'multitudes' of men, which gradually give way (維) to swarms of fishes. The *chaou* (see i. VIII. 2, 3) was used, it is said, to collect the people in the suburbs and the country; the *yu* (see I. iv. IX. 2), those in the more thickly inhabited parts; so that the former dissolving into the latter gave the idea of increasing numbers. 室家,—as in st. 8 of last ode. 漆漆,—'the app. of multitudes.'

憂心如惔。不敢戲談。國旣卒斬。何用不監。節彼南山。有實其猗。赫赫師尹。不平謂何。天方薦瘥。喪亂弘多。

A fire burns in their grieving hearts;  
They do not dare to speak of you even in jest.  
The kingdom is verging to extinction;—  
How is it that you do not consider the state of things?

- 2 Lofty is that southern hill,  
And vigorously grows the vegetation on it!  
Awe-inspiring are you, O [Grand-] master Yin,  
But how is it that you are so unjust?  
Heaven is continually redoubling its afflictions;  
Deaths and disorder increase and multiply;

The rhymes are—in st.1, 羣, 將, cat. 13;  
來, cat. 1, t.1; 澱, 濕, cat. 7, t.3; in 2,  
阿, 池, 訛, cat. 17; 饒, 具, cat. 4, t.2;  
in 3, 蒸, 雄, 兢, 崩, 肱, 升, cat. 6; in  
4, 魚, 旗, 魚, 旗, cat. 5, t.1; 年, 溱, cat.  
12, t.1.

Ode 7. Allusive and narrative. A LAMENTATION OVER THE MISERABLE STATE OF THE KINGDOM, DENOUNCING THE INJUSTICE AND CARELESSNESS OF THE GRAND-MASTER YIN AS THE CAUSE OF IT, AND BLAMING ALSO THE CONDUCT OF THE KING. This piece, and all that follow to the end of the Part, are assigned, by the old interpreters, to the reign of king Yêw (幽王, B. C. 750—770), though the evidence for such a fixing of their date is far from sufficient, excepting in regard to four or five of them. Yêw was son to king Seven, but was worse than his father in the days of his decline, and resembled him in none of the higher qualities which ennobled the earlier period of his reign. His comparatively short reign ended in his violent death, and immediately after there took place the removal of the royal residence to the eastern capital, the great event in the history of the Chow dynasty.

St. 1. The southern hill is the same as that in V. 1. 節 describes its appearance as 'lofty'; and 嶢嶢, the app. of the masses of rocks on it. What that mountain, with its frowning rocks, was among other hills, that the grand-master Yin was among other men, in the estimation of the writer. 尹 was the clan name of a great family in the royal domain, members of which, through successive reigns,

were charged with the highest functions of the state. Keih-foo of III. III. was a Yin, and the minister, against whom this ode is directed, was probably his son or grandson. In st. 3 he is called 太師, 'grand-master,' and was thus one of 'the three kung,' the highest ministers at the court of Chow;—see the Shoo, V. xx. 3. We must believe, indeed, that he was the chief of the three, the chief administrator of the gov't. at this time. 具 = 俱, —as in I. vi. IV, c. cl

惔, —'the mind distressed, as if scorched by fire.' The people dared not speak even in jest of the minister's doings, but the writer does not hesitate freely to expose them, and even gives his name in st. 10. 卒 = 終, 'in the end.' 斬, 'to be cut down,' = 絕, 'to be extinguished.' We must take l. 7 as speaking of what would be the issue of the state of things, and 旣 = 'since.' 監 = 視, 'to see,' 'to observe.' L. 8 is addressed to the minister; and to the king, as Yen Ts-an interprets it.

St. 2. Choo acknowledges that he does not understand l. 2. Acc. to the view which I have followed, by 有實 is intended the vegetation on the hill,—its 'fruit' (草木, 山之實也); and 其猗 = 猗猗, in I. v. I. 1. The energy of nature appeared everywhere on the hill: there was no partiality in it, as in the administration of the minister. 謂何 = 如何;—see Wang Yin-che on 謂. 方 = 'now,' as in I. III. XIII. 1; but not for the first time, so that it = 'still,' 'ever,' as in I. VI. 3. 薦 = 荐, 'to continue,' 'to redouble.' 瘥 = 病,

信。弗問弗仕。勿罔。弗躬弗親。庶民弗  
 四章 不宜空我師。民不迷。不弔昊天。是維。天子是毗。俾  
 氏。秉國之均。四方。尹氏。大師。維周之。嗟。民言無嘉。憯莫懲

No words of satisfaction come from the people;  
 And yet you do not correct nor bemoan yourself!

- 3 The Grand-master Yin  
 Is the foundation of our Chow,  
 And the balance of the State is in his hands.  
 He should be keeping together the four quarters [of the  
 kingdom];  
 He should be aiding the Son of Heaven,  
 So as to preserve the people from going astray.  
 O un pitying great Heaven,  
 It is not right he should reduce us all to such misery!
- 4 Doing nothing himself personally,  
 The people have no confidence in him.  
 By making no inquiry, and no trial of their services,  
 He should not deal deceitfully with superior men.

'sickness.' The term is used of epidemics. 嘉言 = 善言, 'good words,' words expressive of pleasure and satisfaction. L. 8 is addressed reproachfully to the minister, unmoved by the prevailing troubles. 憯 is here = 曾, 'have.' It also means 痛, 'to be painful;' but that meaning, though adopted by Yen Ts'an, is not so suitable in this place. K'ang-shing construes 憯 = 曾, but he makes the concluding 嗟 an exclamation of the writer. — 'Alas!'

St. 3. 尹氏, — like 季氏, in Ana. III. i. 氏 = 本, 'the root,' or 'the foundation,' meaning that the fortunes of the House of Chow depended or rested on the minister Yin. 均 = 平, 'even,' or 'that which makes even.' It

has also the signification of 'a potter's wheel;' but 'balance' suits the connection better. 維 = 持, 'to grasp,' 'to hold together.' 毗 = 輔, 'to assist.' 弔 = 恤, 'to pity.' I have followed Yen Ts'an in taking l. 7 as an appeal to Heaven. Choo makes it = 'unpitied by Heaven.' Yen, however, seems to be wrong in his construction of the last line. He understands 我師 of the minister, 'our Grand-master,' who, filling his office as he did, filled it to worse than no purpose (空). I cannot follow him here. 空 = 窮, 'to exhaust,' 'to reduce to extremity.' 師 = 衆, 'all.'

St. 4. The interpretation of this st. mainly depends on the meaning we attach to l. 4. Choo takes 君子 there of the king (指王); Yen

君子。式夷式已。無  
 小人殆。瑣瑣姻亞。則無臚仕。  
 昊天不傭。降此鞠  
 誼。昊天不惠。降此  
 大戾。君子如屆。俾  
 民心闕。君子如夷。  
 惡怒是遑。  
 不弔昊天。亂靡有

By dismissing them on the requirement of justice,  
 Mean men would not be endangering [the common weal];  
 And his mean relatives  
 Would not be in offices of importance.

- 5 Great Heaven, unjust,  
 Is sending down these exhausting disorders.  
 Great Heaven, unkind,  
 Is sending down these great miseries.  
 Let superior men come [into office],  
 And that would bring rest to the people's hearts.  
 Let superior men do justly,  
 And the animosities and angers would disappear.
- 6 O unpitying, great Heaven,  
 There is no end to the disorder!

Ts'an of superior men, officers who really deserved the name. Maou agrees with Choo as to the particular phrase; but his construction of the whole st. is hopelessly involved and obscure. Yen Ts'an appears to be right. 君子 stands in opposition to 小人 in l. 6. The whole st. condemns the minister for his own idle occupation of his office, and delegating his duties to his relatives, mean creatures, unworthy of trust. Ll. 1 describes the minister's personal inattention to business (躬 and 親 are synonymous), and l. 2 its natural consequence. Ll. 3, 4 describe his neglect of good officers. 問 and 仕 must be closely allied in meaning; and 仕 = 'to employ in office,'—as in l. 8.

Ll. 5, 6 tell how he should dismiss his mean employes. 式 is the initial partiele. 夷 = 平, 'to be just,' and 已 = 止, 'to stop,' 'to have done with (廢退).' 殆 = 危, 'to endanger.'

Ll. 7, 8 tell us who his employes were, and what would be the consequence of decisive dealing with them. 瑣瑣, 'fragmentary,' 'small-looking.' 'The father of a son-in-law is called 姻; two sons-in-law call each other 亞; 姻亞 = 'relatives by affinity.' 臚 = 厚, 'thick,' 'substantial.' 臚仕, 'to be employed in a substantial—remunerative—office.'

St. 5 first attributes the misfortunes of the kingdom to Heaven, and then shows how the employment of proper men would remedy them. 傭 = 均, 'fair,' 'just.' 誼 = 亂, 'disorders.' The dictionary explains it by 'litigations,' 'wranglings,' but its meaning must be more general; corresponding to 戾 in l. 4. 屆 = 至, 'to come to.' 闕 = 息, 'to rest.' 遑 = 遠, 'to be far away.'

St. 6. Ll. 2. 定 = 止, 'to stop,' 'to end.' Ll. 3 = 月月益甚, as in the translation.

定。式月斯生。俾民不寧。  
 憂心如醒。誰秉國成。不  
 自爲政。卒勞百姓。  
 駕<sup>七</sup>彼四牡。四牡項領。我  
 瞻<sup>八</sup>四方。蹙蹙靡所騁。  
 方<sup>九</sup>茂爾惡。相爾矛矣。旣  
 夷<sup>九</sup>旣懌。如相醺矣。  
 昊天不平。我王不寧。不  
 懲其心。覆怨其正。

With every month it continues to grow,  
 So that the people have no repose.  
 I am as if intoxicated with the grief of my heart.  
 Who holds the ordering of the kingdom?  
 Not attending himself to the government,  
 The issue is toil and pain to the people.

- 7 I yoke my four steeds,  
 My four steeds, long-necked.  
 I look to the four quarters [of the kingdom];  
 Distress is everywhere; there is nowhere I can drive to.
- 8 Now your evil is rampant,  
 And I see your spears.  
 Again you are pacified and friendly,  
 As if you were pledging one another.
- 9 From great Heaven is the injustice,  
 And our king has no repose.  
 [Yet] he will not correct his heart,  
 And goes on to resent endeavours to rectify him.

式 and 斯 are the particles. L. 5. 醒=酒  
 病, 'disease induced by spirits,'= 'to be in-  
 toxicated, stupified, by drinking.' The answer  
 to l. 6 would be, 'The Grand-master Yin.' 成  
 is best translated by a general term. Some  
 make it here=平, 'the pacification.'

St. 7 is intended graphically to set forth the  
 disorder prevailing all through the States of the  
 kingdom. The writer would fain go to some

place of quiet, but no such place was to be  
 found. 蹙蹙, 'the app. of being drawn back,  
 and small,'= 'to be in distress.' 騁, 'to drive  
 swiftly;' here= 'to go.'

St. 8 sets forth the uncertain humour of the  
 'creatures,' to whose misconduct the troubles of  
 the time were owing. 夷 and 懌 are synony-  
 mous, or nearly so, 'to be pacified,' 'to be  
 pleased.'

萬邦。以畜心。訛訥。究誦。家父<sup>十章</sup>

- 10 I, Këa-foo, have made this song,  
To lay bare the king's disorders.  
If you would but change your heart,  
And nourish the myriad States!—

VIII. *Ching yueh.*

癩憂以痒。哀我小心。憂心京京。念我獨兮。亦孔之將。民之訛言。我心憂傷。正月繁霜。<sup>一章</sup> 正月

- 1 In the first month [of summer] the hoar-frost abounds,  
And my heart is wounded with sorrow.  
The false calumnies of the people  
Also wax greater and greater.  
I think how I stand alone,  
And the sorrow of my heart grows intense.  
Alas! through my anxious cares,  
My hidden sorrow goes on to make me ill.

St. 9. Choo gives an active meaning both to 平 and 正.—'Yin is unjust, as if Heaven made him so, and therefore we read 昊天不平...; and still he does not correct his heart, but resents the efforts of the men who would rectify him?' I agree with him in taking 1. 3 of the minister, and not, as Yen Ts'an, of the king.

St. 10. Here at last the king is openly addressed. The writer, in the conclusion, fearlessly discloses his name, and intimates that there was one more guilty even than the guilty minister. A Këa-foo from the royal court is twice mentioned in the Ch'un Ts'ew, in the time of duke Hwan, as coming on messages to Loo. He would be a son or grandson of the writer of this ode. 誦=歌, 'to sing,' 'a song.' 究=訛=化, 'to transform,' 'to change.'

The rhymes are—in st. 1, 嚴, 瞻\*, 憊, 談, 斬, 監, cat. 8: in 2, 猗\*, 何, 瘡, 多, 嘉, 嗟, cat. 17: in 3, 師, 氏, 維, 毗, 迷,

師, cat. 15, t. 1: in 4, 親, 信, cat. 12, t. 1; 仕, 子, 已, 殆, 仕, cat. 1, t. 2: in 5, 傭, 訥, cat. 9; 惠, 戾, 屈, 闕, cat. 15, t. 3; 夷, 違, 仇, t. 1: in 6, 定, 生, 寧, 醒, 成, 政, 姓, cat. 11: in 7, 領 (prop. cat. 12), 騁, 仇, t. 1: in 8, 矛\*, 釐, cat. 3, t. 1: in 9, 平\*, 寧, 正, cat. 11: in 10, 誦, 訥, 邦, cat. 9.

Ode. 8. Narrative, allusive and metaphorical. A LAMENTATION OVER THE MISERIES OF THE KINGDOM AND THE RUIN COMING ON IT, ALL THROUGH THE KING'S EMPLOYMENT OF WORTHLESS CREATURES, AND HIS INDULGENCE OF HIS FAVOURITE, PAOU SZE. The mention of Paou Sze in st. 8 determines the date of this composition as belonging to the reign of king Y'ew, unless, indeed, we ought to translate there in the past tense, which is not likely. The piece is long, and, I confess, wearisome, not being sufficiently specific. There is a good deal of difficulty, and consequently of difference among the critics, in the interpretation of many passages in it.

父母<sup>二</sup>生我。胡俾  
我瘡。不自我先。  
不自我後。好言  
自口。莠言自口。  
憂心愈愈。是以  
有侮。憂心惛惛。  
念我無祿。民之無辜。  
并其臣僕。哀我  
人斯。于何從祿。

2 Ye parents who gave me birth!  
Was it to make me suffer this pain?  
[Why was this time] not before me?  
Or [why was it] not after me?  
Their good words are [only] from the mouth;  
Their bad words are [only] from the mouth.  
The sorrow of my heart becomes greater,  
And because of this I incur contempt.

3 My sorrowing heart is very sad;  
I think of my unfortunate position.  
The innocent people  
Will all be reduced to servitude with me.  
Alas for us!  
From whom shall I henceforth get support?

St. 1. By 正月 all the critics understand the 6th month of Chow, or the 4th month of the Hsia dyn.,—the 1st month, i.e., of summer, when the yang or masculine energy of nature was supposed to have the field to itself. Hsü-frost would only have been natural in the first month of the year, either of Chow or Hsia. Ying-tah quotes a passage from T'su K'ü-ming, under the 17th year of duke Ch'ao, where 正月 is used as here. 訛言=謠言, 'calumnious speeches.' 將=大, 'great.' 之 is simply an expletive. 京京=大, 'great.' Maou makes the characters= 'chronic.' 小心= 'carefulness,' 'anxiety.' Maou defines both 癩 and 痒 by 病, 'to be sick.' Choo explains the former by 幽, 'hidden,' 'secret,'—like a rat in his hole, unknown by men.

St. 2. Maou absurdly makes the kings Wan and Woo to be the 'parents' appealed to here, and 我 to mean 'us,' all the people of the kingdom. The writer, in his sickness, appeals to his parents, and complains of his birth in

such a time of misery and wickedness. Ll. 3, 4 are expanded in the 'Complete Digest,'—乃不自我之先, 不自我之後, 而適當此時; 'so that I was not born earlier or later, but just at this time.' 自 is explained by 從, 'from;' but we must take it as if it were 在, 'in.' 莠言, 'weedy words,'=evil words, words of slander. Ll. 5, 6 describe the character of the time, as devoid of all sincerity. Men's words of praise or blame, were from the month only, not from the heart. 愈愈, 'waxes more and more.'

St. 3. 惛惛 expresses the intensity of the grief. 祿=福, 'happiness;' so that 無祿=不幸, 'not to be fortunate.' In l. 6 we must take the term differently 并=俱, 'all together,'—himself and the innocent people. 臣僕, 'servants and slaves.' Criminals and captives were anciently made such. 斯



瞻烏爰止于誰之屋。瞻彼中林。侯薪侯蒸。民今方殆。視天夢夢。既克有定。靡人弗勝。有皇上帝。伊誰云憎。謂山蓋卑。爲岡爲陵。民之訛言。

I see a crow which will rest,  
—But on whose house?

- 4 Look into the middle of the forest;  
There are [only] large faggots and small branches in it.  
The people now amidst their perils  
Look to Heaven, all dark.  
But let its determination be fixed,  
And there is none whom it will not overcome.  
There is the great God,—  
Does He hate any one?

- 5 If one say of a hill that it is low,  
There are its ridges, and its large masses.  
The false calumnies of the people,—

is the final particle. Ll. 6 is expanded—  
知將復從何人而受祿, so  
that 何 is governed by 從, and we may take  
于 as the particle. Ll. 7, 8 are illustrative of  
the uncertainty of the writer's condition in the  
future. 爰 = a pregnant 於, 'here':—'I see  
a crow; here it rests.'

St. 4. 侯—as in iii. III. 6, 薪 and 蒸,—  
as in VI. 3. The meaning of ll. 1, 2 is variously  
determined. Acc. to the view of the old inter-  
preters, which I have followed, the forest, with  
only some faggots and twigs left in it, is em-  
blematic of the ravages of oppressive govt. in  
the court and kingdom. Choo gives quite a  
diff. view:—'In a forest you can easily distin-  
guish the large faggots from the small branch-  
es, while Heaven appears unable to discriminate  
between the good and the bad.' 夢夢 =  
不明, without intelligence.' 克 = 及,  
'to come to.' Ll. 5, 6 are expanded—  
有定, 則未有不爲天所勝

者. It is only for a time that Heaven is in-  
terfered with in the affairs of men. In l. 7, instead  
of Heaven, we have the personal God, 上帝,  
'the Supreme, we have the personal God, 上帝,  
names, 天 and 上帝, given by Ch'ing E, and  
accepted by Ch'ing E, and all subsequent writers, is  
absurd:—'With reference to its form, we speak  
of heaven; with reference to its lordship and  
rule, we speak of 上帝 (以其形體謂  
之天, 以其神主宰謂之帝).'  
We are as good judges of what is meant by  
Heaven, as a name for it as the Supreme Power, as  
Ch'ing was; and however the use of it may  
be explained, it certainly carries our thoughts  
above and beyond the visible sky. In l. 8 伊  
= 維, the particle. Wang-tse, Yin-che explains  
云 here by 是:—'who is hated by Him?'  
St. 5. Ll. 1, 2 contain an instance of an as-  
sertion the evidence of the absurdity of which  
is before everybody's eyes. 蓋 reminds to be con-  
strued, or rather not construed, as a particle.  
Of the three usages assigned to it by Wang  
Yiu-che, this is one (蓋, 語助也). 寧

天之抗我。如不我克。  
 瞻<sup>七哀</sup>彼阪田。有苑其特。  
 哀今之人。胡爲虺蜴。  
 維號斯言。有倫有脊。  
 謂地蓋厚。不敢不踏。  
 謂<sup>六哀</sup>天蓋高。不敢不局。  
 誰知烏之雌雄。  
 訊之占夢。具曰予聖。  
 寧莫之懲。召彼故老。

How is it that you do not repress them?

You call those experienced ancients;

You consult the diviner of dreams:

They all say, 'We are wise;

But who can distinguish the male and female crow?'

- 6 We say of the heavens that they are high,  
 But I dare not but stoop under them.  
 We say of the earth that it is thick,  
 But I dare not but walk daintily on it.  
 For my freely expressing myself thus,  
 I have reason, I have good ground.  
 Alas for the men of this time!  
 Why are they such cobras and efts?

- 7 Look at that rugged and stony field;—  
 Luxuriantly rises in it the springing grain!  
 [But] Heaven moves and shakes me,  
 As if it could not overcome me.

—何,—as often. The calumnies which were abroad were as absurd as the assertion in I. 1; and yet the king had not repressed them. We must suppose the question addressed to him. But he was blind, and led by the blind. 故老—舊臣, 'old ministers.' 占夢 is the name of the office. 具—俱, 'all.' They all make it out to be impossible to answer the questions put to them by the king. 'In other birds,' says Gow-yang Sëw, 'you can generally distinguish the male and female by some difference in their colour, but you cannot do this with a pair of crows.'

St. 6. 局—曲身, 'to bend the body.' 踏—小步, 'to walk with short, careful steps.' It might seem strange that the writer should say this of himself (號—號呼, 'to call out,' 'speak loudly,') but he had ground for doing so in the conduct of the royal favourites. 倫 and 脊 are explained by 道 and 理, 'right' and 'reason.' 虺,—as in V. 5. Williams says of 蜴,—'a kind of spotted lizard or eft.'

St. 7. 阪田, 'hillside fields,' i. e., rugged and stony. 苑,—'luxuriant,' 特—特生

彼求我則如不我  
得執我仇仇亦不  
我力。心之憂矣。如或結  
之。今茲之正。胡然  
厲矣。燎之方揚。寧  
或滅之。赫赫宗周。  
裒如威之。  
終其永懷。又窘陰  
雨。其車既載。乃棄

They sought me [at first] to be a pattern [to them],  
[Eagerly] as if they could not get me.  
[Now] they regard me with great animosity,  
And will not use my strength.

- 8 My heart with its sorrow  
Feels as if it were tied and bound by something.  
This government of the present time,—  
How oppressive it is!  
The flames, when they are blazing,  
May still perhaps be extinguished;  
But the majestic honoured capital of Chow  
Is being destroyed by Sze of Paou.
- 9 This issue is ever my anxious thought.  
Moreover, you have the embarrassment of soaking rain.  
Your carriage is loaded,  
And if you throw away your wheel-aids,

之苗, 'the grain, or grass, springing up straight.' Such productive energy was there in the most unlikely places; how was it that all things seemed to be against the writer? 抗=動搖 'to move and shake.' 克=勝, 'to overcome.'

Ll. 5—8 speak of the treatment which the speaker had received at court, or from the king's favourites,—prized at first, and then maltreated and disowned. 求我則=求我以爲法則,—as in the translation. 仇仇,— 'like so many enemies.' 力, as a verb, =用力, 'to use the strength,' standing for ability generally.

St. 8. Ll. 1, 2.—comp. I. xiii. II. 3, and xiv. III. 1. 正=政, 'the govt.' 茲, 'this,' is to

be construed with 正. 胡然,—as in I. iv. III. 2. Ll. 5, 6,—comp. the Shoo. IV. vii. Pt. i. 12. 宗周,—see on the Shoo, V. xiv. 21. The lady Sze of Paou was the favourite concubine of king Yew. For her sake he degraded his proper queen; and his besotted attachment to her was the cause of his own death, and the greatest miseries to the kingdom. Her history is graphically related in the 列國志. 威=滅.

St. 9. In this stanza and the next, the king is introduced under the figure of a waggoner, and warning is addressed to him,—as if with a feeling of despair. I translate Ll. 1 after Yen Ts'an, who gives for it, —我永思其終. 窘— 'to be in distress from.' 陰雨,—as in I. xiv. IV. 4. 載 in I. 3='is loaded,' and at the end

彼<sup>十</sup>虐。憂<sup>十</sup>潛<sup>十</sup>魚<sup>十</sup>終<sup>十</sup>屢<sup>十</sup>無<sup>十</sup>助<sup>十</sup>爾<sup>十</sup>輔。  
有旨酒。心慘慘矣。在于沼。踰絕險。僕爾輔。載輪爾載。將伯  
又有嘉穀。念國之爲炤樂。意載輻。將伯

Your load will be overturned,  
And you will be crying, 'O sir, help me!'

- 10 If you do not throw away your wheel-aids,  
Which give assistance to the spokes;  
And if you constantly look after the driver,  
You will not overturn your load,  
And in the end will get over the most difficult places;  
But you have not thought of this.

- 11 The fish are in the pond,  
But they cannot enjoy themselves.  
Although they dive to the bottom,  
They are very clearly seen.  
My sorrowing heart is deeply pained,  
When I think of the oppression in the kingdom.

- 12 They have their good spirits,  
And their fine viands along with them.

of l. 5, it = 'the load.' I have translated 輔 simply by 'wheel-aids.' They appear to have been poles that could be used, on occasion, to prevent the wheels from sliding, or applied to the spokes to heave the wheel out of a rut. Both Williams and Medhurst describe them erroneously, the former calling them 'the rack or cheeks of a cart,' and the latter, 'the poles of a cart, attached to it on each side, and which may be taken off occasionally.' 輪 has here the meaning of 'to overthrow.' 將 = 請, 'to request.' 伯 is equivalent to 'Sir.' In his distress the waggoner would thus address any one who, he thought, would help him.

St. 10. 無 may be taken as in the translation, or as = 毋, 'don't.' 員 (yun) = 益, 'to be of use to.' 輻—as in l. ix. XI. 2. 踰 = 過, 'to get through, or over.' 絕 = 極, 'very,' 'exceedingly.'

St. 11. The proper place for the fish is in the river or lake. In the clear pond it cannot escape being taken. This is supposed to illustrate the position of men of worth in the existing state of things. 炤 = 易見, 'easily seen.' The two 亦 are mere particles.

St. 12. The first four lines describe the wealth and jollity of the unworthy favourites of

憫獨。矣富人。哀此。天夭是。椓。民今之。無祿。藉藉。方有。穀。屋。仇。仇。彼有。屋。慙。獨兮。憂心。慙。姻孔。云。念我。昏。洽比。其鄰。昏。

They assemble their neighbours,  
And their relatives are full of their praise.  
When I think of my solitariness,  
My sorrowing heart is full of distress.

- 13 Mean-like, those have their houses;  
Abjects, they will have their emoluments.  
But the people now have no maintenance.  
For Heaven is pounding them with its calamities,  
The rich may get through,  
But alas for the helpless and solitary!

IX. *Shih yueh che k'eaou.*

食日辛朔之十<sup>二</sup>之十  
之。有卯。日交。月交月

- 1 At the conjunction [of the sun and moon] in the tenth month,  
On the first day of the moon, which was *sin-maou*,  
The sun was eclipsed,

the court; the last two, the writer's distress in thinking of the existing disorder, and the coming ruin. 彼, 'those,' = 彼小人, 'those creatures.' Both 洽 and 比 are defined by 合, 'to assemble.' 昏姻—as in IV. 1, 2. 云 is explained in the diet., with reference to this passage, by 'to be familiar with and keep about.' Yen Ts'an quotes Wang Gan-shih's account of the term, — 'to proclaim another's praises.' 慙慙—'to be pained.'

St. 18. 仇仇=小貌, 'small-like;' 藉藉=斐陋貌, 'mean-like.' Both epithets belong to the favourites, who are the objects of the writer's detestation throughout. 方=將, 'will,' i.e., will always. 穀=祿, 'emolument,' 'support.' L. 5, — 'Ominous calamities are pounding them.' 咎=可, 'may.' 憫, with

reference to this passage, is explained in the dictionary by 獨; but we must make a distinction between the two terms. See Mencius, I. Pt. ii. V. 3.

The rhymes are—in st. 1, 霜, 傷, 將, 京, 痒, cat. 10: in 2, 瘡, 後, 口, 口, 愈, 侮, cat. 4, t. 2; in 3, 祿, 僕, 祿, 屋, cat. 3, t. 3: in 4, 蒸, 夢, 勝, 憎, cat. 6: in 5, 陵, 懲, 夢, 雄, *ib.*: in 6, 局, (prop. cat. 3), 躋, 脊, 暢, cat. 16, t. 3: in 7, 特, 克, 則, 得, 力, cat. 1, t. 3: in 8, 結, (prop. cat. 12), 厲, 滅, 威, cat. 15, t. 3: in 9, 雨, 輔, 子, cat. 5, t. 2: in 10, 輻, 載, 意, cat. 1, t. 3: in 11, 沼, 樂, 炤, 虐, and 殺 of 12, cat. 2: in 12, 鄰, (prop. cat. 12), 云, 慙, cat. 13: in 13, 屋, 穀, 祿, 椓, 獨, cat. 3, t. 3.

不臧。此日而食。于何  
而食。則維其常。彼月  
不用其良。四國無政。  
日月告凶。不用  
之哀。今此下民。亦孔  
而微。此日而微。彼月  
亦孔之醜。彼月

A thing of very evil omen.  
Then the moon became small,  
And now the sun became small.  
Henceforth the lower people  
Will be in a very deplorable case.

- 2 The sun and moon announce evil,  
Not keeping to their proper paths.  
All through the kingdom there is no [proper] government,  
Because the good are not employed.  
For the moon to be eclipsed  
Is but an ordinary matter.  
Now that the sun has been eclipsed,—  
How bad it is!

Ode 9. NARRATIVE. LAMENTATION OF AN OFFICER OVER THE PRODIGES, CELESTIAL AND TERRESTRIAL, BETOKENING THE RUIN OF CHOW. HE EXPOUNDS THE TRUE CAUSES OF THESE AND THE ABUNDING MISERY; NAMES THE CHIEF CULPRITS; AND DECLARES HIS OWN DETERMINATION TO REMAIN AT HIS POST OF DUTY.

St. 1. Ll. 1—3 give us a certain date for the composition of this ode, and determine it as belonging to the reign of king Yēw, and not, as Ch'ing Henen maintained, to that of his grandfather Le. The eclipse is verified, by calculation, as having occurred, on Aug. 29. B. C. 775, the very day and month assigned to it in the text. This was the 6th year of Yēw's reign. The 10th month is that of the Chow calendar; and not the Hēn, as Choo says; and this fact may lead us to question the common view of the critics that the months mentioned in the She are all those of the Hēn year. 日有食之 = 日有所食之者, 'the sun was eaten by something.' All the eclipses mentioned in the 'Spring and Autumn' are reported in this way, with the addition of 既, when the eclipse was total. —We have here the earliest date in Chinese history about which there can be no dispute.

L. 4. 醜 = 惡, 'bad,' evil.' The 亦 and the 之 must both be disregarded as mere expletives. Ll. 5, 6. The critics all interpret these lines, as if they compressed in brief space what is said in ll. 5—8 of the next stanza; but I cannot find all that meaning in them. Rather, the writer is referring in l. 5 to eclipses of the moon which had occurred, so that 彼此, 'that and this,' are equivalent to 'then' and 'now.' In ll. 7, 8 we have the inference of his superstition, confirmed, no doubt, by the state of things existing around him.

St. 2. Ll. 1, 2 are the judgment of superstition. Eclipses happen because the sun and moon keep their proper paths; and they do not portend evil. Ll. 3, 4. 四國 may refer to all the feudal States as well as to the 'middle State' itself, or the characters may, as is more likely, indicate the royal State only. In the Tso-chuen, under the 7th year of duke Ch'au, we read, 'By the disregard of government in the State, and not employing the good, you bring on yourself reproof from the irregularities of the sun and moon.' 維 in l. 6, = 'only.' L. 8. 'In what not good?'—i.e., it is bad in every way.

燁燁震電。不寧不  
 令百川沸騰。山豕  
 崒崩。高岸爲谷。深  
 谷爲陵。哀今之人。  
 胡憯莫懲。<sup>四章</sup>  
 皇父卿士。番維司  
 徒。冢伯維宰。仲允  
 膳夫。聚子內史。蹶  
 維趣馬。櫛維師氏。  
 豔妻煽方處。

- 3 Grandly flashes the lightning of the thunder;—  
 There is a want of rest, a want of good.  
 The streams all bubble up and overflow.  
 The crags on the hill-tops fall down.  
 High banks become valleys;  
 Deep valleys become hills.  
 Alas for the men of this time!  
 How does [the king] not stop these things?

- 4 Hwang-foo is the president;  
 Fan is the minister of instruction;  
 K'ea-pih is the [chief] administrator;  
 Chung-yun is the chief cook;  
 Tsow is the recorder of the interior;  
 K'wei is master of the horse;  
 Yu is captain of the guards;  
 And the beautiful wife blazes, now in possession of her place.

St. 3. Not only were there eclipses portending evil; earth, as well as heaven, had its voices of admonition. The disastrous occurrences related here, however, need not all be referred to the year of the eclipse. As a matter of history, the streams of the King, the Wei, and the Loh, are reported to have become dry in the 3d year of Y'ew, when sundry landslips also took place. Yeh-yeh, — 'the app. of fire;' here, of lightning flashing. 震 = 雷, 'thunder.' 沸, — 'to bubble up, as boiling water, or a spring.' 騰, — 'to leap up, as a horse;' here = 乘, 'to mount.' 山豕 = 山頂, 'a hill-top.' 崒 = 崔嵬, 'lofty,' 'rocky peaks.' We must suppose that the subject of the 8th line is the king, and to him also, or to him and his ministers (在位之人), many refer the 人 in l. 7; but I pre-

fer taking 人 generally. 憯, — as in st. 1 of the last ode.

St. 4. The writer here names the principal ministers and favourites of the king, to whom he attributed the misgovernment and miseries of the kingdom, referring also to Paou Sze. The critics all say that 皇父, 冢伯, and 仲允 are the designations of the parties intended, and the 番, 聚, 蹶, and 櫛 are clan names. The 子 in 聚子 is simply — our 'Mr.' There is nothing in the characters 卿士, 'high noble and officer,' to determine the nature of the office held by Hwang-foo. But he was evidently the leading minister in the govt., and was probably one of the 公, of equal rank with the Grand-master Yin of ode VII., sharing with him the general administra-

抑<sup>五章</sup>此皇父。豈曰  
不時。胡爲我作。  
不卽我謀。徹我  
牆屋。田卒汙萊。  
曰予不戕。禮則  
然矣。<sup>六章</sup>  
皇父孔聖。作都  
于向。擇三有事。  
亶侯多藏。不憖  
遺一老。俾守我

## 5 This Hwang-foo

Will not acknowledge that he is acting out of season.  
But why does he call us to action,  
Without coming and consulting with us?  
He has removed our walls and roofs,  
And our fields are all either a marsh or a moor.  
He says, 'I am not injuring you;  
The laws require that thus it should be?'

## 6 Hwang-foo is very wise;

He has built a great city for himself in Hëang.  
He chose three men as his ministers,  
All of them indeed of great wealth.  
He could not bring himself to leave a single minister,  
Who might guard our king.

tion, and somehow, at the time when this ode was written, the more prominent in the conduct of affairs. 宰 is taken as = 冢宰. On this and 司徒, see the Shoo, V. 7. 膳, 'provisions dressed for the table;' 膳夫 = 'chief cook.' 內史, —see on the Shoo, V. x. 13. 趣馬, —see on the Shoo V. xix. 8, though the office would seem here to be more important than in that passage. 師氏, —see on the Shoo, V. ii. 3. L. 8 speaks of Paou Sze, who was raised to the dignity of queen in Yëw's 5th year. She was now secure in her place (方處 = 方居其所), and supreme influence.

St. 5. In this st. the writer identifies himself with the people, for we cannot suppose that he was himself one of those whose houses were thrown down, and who were obliged to follow Hwang-foo to Hëang. 抑, —as in I. vii. IV. 2, 3. L. 2. 'How does he say that it is not the time? i. e., he will not acknowledge that he is acting out of season in calling us to remove elsewhere, when we have not been consulted,

and when we should be attending to our husbandry;—as Choo has it, 皇父不自以爲不時. 作 = 動, 'to move,' 'to call to move.' 卽 = 就, 'to come to.' To illustrate II. 3—6, Këang Ping-chang refers to the addresses of Pwan-kang to the people when he wished to remove his capital to another site;—see the Shoo, IV. vii. 屋 must here be used for 'roofs.' 卒 = 盡, 'all.' The fields would be either laid under water (汙), or covered with useless vegetation (萊), according to their situation. 戕 = 害, 'to injure.' L. 8 means that the rules of propriety and govt. required that the masses of the people should do whatever might thus be required of them by their superiors.

St. 6. 聖, —as in VIII. 5. There is irony in the term. Hëang was a district of the royal domain,—in the present dis. of Mäng (孟), dep. Hwae-k'ing, Ho-nan. This had been assigned to Hwang-foo, and here he was establish-



王。擇有車馬。以居  
徂<sup>七章</sup>間。黽<sup>七章</sup>勉從事。不敢告  
勞。無罪無辜。讒口  
譟譟。下民之孽。匪  
降自天。噂沓背憎。  
職競由人。悠悠我里。  
亦孔之<sup>八章</sup>憂。四方有羨。  
我獨<sup>八章</sup>居憂。民莫不逸。  
我

He [also] selected those who had chariots and horses,  
To go and reside in Hēang.

- 7 I have exerted myself to discharge my service,  
And do not dare to make a report of my toils.  
Without crime or offense of any kind,  
Slanderous mouths are loud against me.  
[But] the calamities of the lower people  
Do not come down from Heaven.  
A multitude of [fair] words, and hatred behind the back,—  
The earnest, strong pursuit of this is from men.
- 8 Distant far is my village,  
And my dissatisfaction is great.  
In other quarters there is ease,  
And I dwell here alone and sorrowful.  
Every body is going into retirement,

ing himself on much too grand a scale. 三有<sup>三章</sup>事, 'three  
=大邑, 'a great city.' 三有<sup>三章</sup>事, 'three  
directors of affairs.' =三卿, 'three minis-  
ters.' Comp. 三事 in the Shao. V. 17. 7.  
small. As a noble within the royal domain, he  
was only entitled to have two such ministers, but  
he had appointed three as in one of the feudal  
States. And his ministers were all wealthy  
men, 'of many accumulations' (多藏). 直  
=信, 'only.' 侯=維, the particle con-  
necting. 怒, 'to do a thing against the in-  
dication.' 老, as in VIII. 3, meaning 'a  
mistake of experience.' 居徂, —for 徂居,  
as in the translation. The presence of car-  
riages and horses were also a leading people-  
pleaser for the three ministers. Having-fu, will cer-

dently provoking for himself against the work  
the which were coming on, without any loyal  
recognition for the king.

In st. 7, 8, the writer returns to his own par-  
ticular case, and affirms his purpose to abide at  
his post. 匪<sup>八章</sup>覺, —as in I. 1. 1. 從事  
is to be understood of the writer's service to  
the king, and not as Chao takes it, to 'Exer-  
cise.' To make a report of his toils would seem  
to be claiming merit for himself. 譟譟, —as  
in II. V. 1. II. 1. 5 are very noticeable. 背  
憎, 'behind the back hatred,' gives us an idea  
of what 噂沓 must mean, but it is difficult  
to say it out of the characters. 噂 is defined  
as 聚語, 'collected speeches,' i.e. convers-  
ing. 沓 is a battle of words like a dispute.

自 我 敢 我 不 天 敢 獨  
逸 友 儗 不 徹 命 休 不

And I alone dare not seek rest.

The ordinances of Heaven are inexplicable,

But I will not dare to follow my friends and leave my post.

X. *Yu woo ching.*

四 斬 饑 降 其 不 昊 浩<sup>章</sup> 正 雨  
國 伐 饑 喪 德 駿 天 浩 無

- 1 Great and wide Heaven,  
How is it you have contracted your kindness,  
Sending down death and famine,  
Destroying all through the kingdom?

stream.' The two together express the idea of much talk with one, and the other two characters in the line show that the talk meant is mere flattery. Both Morrison and Medhurst, upon *tsum*, give the meaning of the whole line to the first two characters. Equally difficult are

職 競. 職 means 'to make anything one's first business,' as in 職, and 競, 'to be strong,' 'to contend.' The critics all connect them with the preceding line, as if they resumed the statement there, and affirmed it strongly. Choo gives for them 專力爲此, 'doing this with all the strength.'

The substance of st. 8 is that the writer will not leave his post of duty. Choo takes 患, 1.2 as meaning, 'All the kingdom is in trouble and distress, but I am specially sorry for the extreme distress of my dwelling-place.' The meaning I have given seems much preferable.

瘳=病, 'to be ill and distressed;' here='to be dissatisfied. 有羨=有餘, 'to have enough

and to spare.' Choo explains 徹 by 均, 'fair,' 'just.' A more applicable meaning of the term is 通, 'pervious.' 不徹='impervious,' 'inexplicable.' The critics unite in praising the generosity of the term 友, 'friends,' in 1.8.

The rhymes are—in st. 1. 卯, 醜, cat. 3, t. 2; 微, 微, 哀, cat. 15, t. 1; in 2, 行, 良, 常, 臧, cat. 10; in 3, 電, 令, cat. 12, t. 1; 騰, 崩, 陵, 懲, cat. 6; in 4, 士, 宰, 史, 氏, (prop. cat. 16), cat. 1, t. 2; 徒, 夫, cat. 5, t. 1, 馬, 處, 處, t. 2; in 5, 時, 謀,

萊, 矣, cat. 1, t. 1; in 6, 向, 藏, 王, 向, cat. 10; in 7, 勞, 囂, cat. 2; 天, 人, cat. 12, t. 1; in 8, 里, 瘳, cat. 1, t. 2; 憂, 休, cat. 3, t. 1; 徹, 逸, cat. 12, t. 3.

Ode 10. Narrative. A GROOM OF THE CHAMBERS MOURNS OVER THE MISERABLE STATE OF THE KINGDOM, THE INCORRIGIBLE COURSE OF THE KING, AND THE RETIREMENT FROM OFFICE AND RESPONSIBILITY OF MANY, WHILE HE ALONE HOLDS TO HIS POST. There is evidently some mistake in the title and summary of this piece as given in the Little Preface, of which I have seen no satisfactory explanation. It is no use discussing a matter in itself unimportant, and on which no satisfactory conclusion can be arrived at. Nor is it clear that the ode belongs to the time of king Yēw. Lēw Kin and many others assign it to the period after his death, when the capital was transferred to Loh. On the whole, however, I prefer to adhere to the more common view.

St. 1. The writer, in the trouble of his mind, appeals to Heaven, as if he would charge on it the misery of the kingdom, thereby expressing more strongly the extent of that misery. 浩浩, and 昊 are synonyms, meaning 'vast,' 'great and wide.' 駿=大, 'great.' Some define it by 長, or 恆, 'to prolong,' 'to be constant.' 德=惠, 'kindness.' 饑饉 together='famine.' The former character denotes a failure of the crop of grain; the latter, of vegetables. 昊天 is the name appropriate to the heavens in autumn, as if they then looked down with compassion on the decay of vegetable life. 疾威, 'in angry terrors.' L. 6

式臧。覆出爲惡。侯。莫肯朝夕。庶曰。莫肯夙夜。邦君諸。知我勸。三事大夫。莫。正大夫離居。莫。周宗既滅。靡所止。胥以鋪。其辜。若此無罪。淪。圖。舍彼有罪。既伏。旻天疾威。弗慮弗。

Compassionate Heaven, arrayed in terrors,  
How is it you exercise no forethought, no care?  
Let alone the criminals:—

They have suffered for their offences;  
But those who have no crime  
Are indiscriminately involved in ruin.

- 2 The honoured House of Chow is [nearly] extinguished,  
And there is no means of stopping or settling [the troubles].  
The Heads of the officers have left their places,  
And no one knows my toil.  
The three high ministers, and [other] great officers,  
Are unwilling [to attend to their duties] early and late.  
The lords of the various States,  
Are unwilling [to appear at court] morning and evening.  
If indeed he would turn to good,—  
But on the contrary he proceeds to [greater] evil.

is spoken, acc. to Yen Ts'an and others, of the king. It is directed against him, but we must construe it with the preceding line. 舍=捨, 'to set aside,' 'not to speak of.' 伏=伏, 'to

lie prostrate;' 伏罪, 'to lie prostrate with crime;' i.e., 'to acknowledge it,' or 'to suffer for it.' 若='as to.' 淪=陷 or 沒, 'to fall or sink down.' 胥=相, 'together.' 淪胥=相與陷沒, 'they are together involved in ruin.' 鋪=徧, 'all round.' 以鋪, 'so as to be all round,' make an adverb, 'indiscriminately.'

St. 2. In VIII. 8 we have 宗周 for 'the honoured capital of Chow,' and 周宗 here may have the same meaning, which, indeed, is the view of Ch'ing. The view adopted by Choo,

that the phrase means 'all the States having the surname of the Choo family' cannot be admitted, for they were numerous and strong. Evidently, the writer is contemplating the possibility and probability of a change in the dynasty. 既滅—'has been extinguished;' but this is, probably, a vivid expression for what the writer saw to be in progress. 旻=定, 'to settle.' 正=長, 'chief,' 'head;' and 正大夫 are 'the heads of the different official departments (六官之長).' 離居, 'they had left the capital, and resided elsewhere. 勸=勞, 'toil.' 三事,—see on IX. 6. The phrase is here taken to denote 'the three kung (三公),' the highest ministers about the court; and 大夫 may be simply a

三章  
如何昊天。辟言不  
信。如彼行邁。則靡  
所臻。凡百君子。各  
敬爾身。胡不相畏。  
不<sup>四章</sup>畏于天。饑成不  
遂。曾我誓御。憯憯  
日瘁。凡百君子。莫  
肯用訊。聽言則答。  
譖言則退。

- 3 How is it, O great Heaven,  
That he will not hearken to the justest words?  
He is like a man going [astray],  
[Who knows] not where he will proceed to.  
All ye officers,  
Let each of you reverently attend to his duties.  
How do ye not stand in awe of one another?  
Ye do not stand in awe of Heaven.
- 4 War has done its work, but he withdraws not [from evil];  
Famine has done its work, but he goes not on [to good];  
So that I, a [mere] groom of the chambers,  
Am full of grief and in pain daily.  
All ye officers,  
Ye are unwilling to declare [the truth to him].  
When you hear a question, you [simply] answer it,  
And when slander touches you, you withdraw.

designation of them, or may indicate the chiefs of the six great departments of the govt. Ll. 7, 8 are illustrated by the fact that the loss of the capital and the death of Yëw were at last owing to the refusal of the princes to come to his aid. They had once been deceived by the cry of 'wolf,' and when the wolf really came, they remained in their own States, thinking the alarm was false. Ll. 9, 10 express the folly and madness of the king's conduct. Choo expands 1.9—庶幾王改而行善, 'If indeed—would that it could be said,—the king has changed, and is behaving well.'

St. 3, 辟=法, 'a law'; 辟言=法度之言, 'words in accordance with law.' 臻=至, 'to come to.' L. 5 refers to the officers

in the prec. st., who had left their posts. 敬爾身, 'reverence your persons,' the meaning being as in the translation.

St. 4. 戒=兵, 'weapons,' i. e., war. The meaning of 不退, 不遂 is illustrated by a passage in the Yih, under the diagram 大壯, where it is said, 'a ram pushes against a fence, and can neither go backwards nor forwards.' 誓=褻, 'familiar'; 誓御, 'a familiar or attendant,' one who waited upon the king in his privacy. 憯憯, 'the app. of sorrow.' 瘁=病, 'to be in pain or distress' 訊=告, 'to announce,' i. e., here, the truth. 聽言, 'words that you hear,' i. e., any question propounded by the king.

哀哉不能言。匪舌是出。<sup>五</sup>  
 維躬是瘁。哿矣能言。巧  
 言如流。俾躬處休。<sup>六</sup>  
 維曰于仕。孔棘且殆。云  
 不可使。得罪于天子。亦  
 云可使。怨及朋友。<sup>七</sup>  
 謂爾遷于王都。曰予未  
 有室家。鼠思泣血。無言  
 不疾。昔爾出居。誰從作  
 爾室。

- 5 Alas that [right words] cannot be spoken,  
 Which come not from the tongue [only]!  
 The speakers of them are sure to suffer.  
 Well is it for the words that can be spoken!  
 The artful speech flows like a stream,  
 And the speakers dwell at ease in prosperity.
- 6 It may be said about taking office,  
 That it is full of hazard and peril.  
 By [advice] that he says cannot be followed,  
 You offend against the Son of Heaven.  
 By advice that he says will be followed,  
 You excite the resentment of your friends.
- 7 I say to you, 'Remove to the royal capital,'  
 And ye say that you have not got houses there.  
 Painful are my inmost thoughts, and I weep blood;—  
 Every word I speak makes me hated;  
 But when you formerly left to reside elsewhere,  
 Who was it that made houses for you?

St.5. The lamentation in l. 1, and the felicitation in l. 4, are not in the first place for the respective speakers, but for the state of the times, which would only listen to speech of a certain kind. I take l. 2, with Kéang, as descriptive of the words which the king would not hear, as from the heart and not from the mouth only (是從心上嘔出, 不徒著之舌也).

St.6 further shows the difficulty of being in office at such a time. It is all to be taken as

from the writer, and I must reject the construction of Soo, Choo and others, who expand ll. 1, 2 thus,—'People all say, "Go and take office," but they do not know how perilous such a thing is.' We saw reason, on Book I. of Part I., to reject the explanation of 于 by 往. 于 cannot be translated here. 棘 must be nearly synonymous with 殆. 云 is to be referred to the king. L. 6 = 見怨于友,—as in the translation.

St. 7. The writer here appeals to all officers of worth who had withdrawn from the capital, urges them to resume their duties, and shows the inconsistency of the reason they alleged for not doing so. Ll. 3,4 express the writer's struggles and determination at all risks to speak out his mind. 鼠=癩, in VIII. 1. 無言不疾=無一言而不見疾憎於人,—as in the translation. In l. 6, 誰從 is not,—'who followed you?' but 'by the aid of whom?'

The rhymes are—in st. 1, 德, 國, cat. 1, t. 3; 圖, 辜, 鋪, cat. 5, t. 1: in 2, 滅, 戾, 勘, cat. 15, t. 3; 夫, 夜\*, 夕\*, 惡, cat. 5, t. 1: in 3, 天, 信, 臻, 身, 天, cat. 12, t. 1: in 4, 退, 遂, 瘁, 誅 (so Twan reads instead of 訊), 答 (prop. cat. 7), 退, cat. 15, t. 3: in 5, 言, 言, cat. 14; 出, 瘁, cat. 15, t. 3; 流, 休, cat. 3, t. 1: in 6, 仕, 殆, 使, 子, 使, 友\*, cat. 1, t. 2: in 7, 都, 家\*, cat. 5, t. 1; 血, 疾, 室, cat. 12, t. 3.

BOOK V. DECADE OF SEAOU MIN.

I. *Sēaou min.*

小旻之什二之五

小旻

之耶。視謀猶亦孔。不臧覆用。我沮。謀臧不從。回遹。何日斯于下土。謀猶旻天疾威。敷

- 1 The angry terrors of Compassionate Heaven  
Extend through this lower world;  
[The king's] counsels and plans are crooked and bad;—  
When will he stop [in his course]?  
Counsels which are good he will not follow,  
And those which are not good he employs.  
When I look at his counsels and plans,  
I am greatly pained.

TITLE OF THE BOOK.—小旻之什二之五, 'The Decade of Sēaou Min; Book V. of Part II.'

TITLE OF ODE I.—小旻, 'The Little Min.' The question arises why this, with the two pieces that follow, and the third piece in the next Book, should all have the epithet 'Little' entering into their titles. Ying-tah says correctly that 'Little' indicates a comparison with what is 'Great,' and Ch'ing Hsien maintained that this ode is so denominated because the evils dwelt on in it were small, in comparison with those enlarged on in the two odes that precede. Much more likely is the explanation of Soo Ch'eh that the 'little' was adopted to distinguish these pieces from others in the next Part. We have there the 召旻, and the 大明. If we had also in it two other pieces, into the titles of which there also entered 宛 and 弁, we could have no hesitation in adopting this explanation. Soo supposes that there may originally have been two such pieces, which Confucius did not admit into his collection.

Here his explanation halts; but we may accept it nevertheless, and 'The Little or Minor Min' is equivalent to 'The Min of the Minor Ya.'

Ode 1. Narrative. A LAMENTATION OVER THE RECKLESSNESS AND INCAPACITY OF THE KING'S PLANS, AND OF HIS COUNSELLORS. The Preface refers the piece to the time of king Yaw;—there is nothing in it to make us either adopt or reject this view.

St. 1. L. 1,—as in st. 1 of prec. ode. Choo gives to 旻 here the meaning of 'deep and distant,' such being the app of the autumn sky. I prefer, however, to retain the meaning of 'compassionate.' 敷=布, 'to diffuse.' The meaning is, that the calamities consequent on the anger of Heaven were everywhere experienced. L. 3 is to be understood of the king. 謀 is the 'counsel,' 猶, 'the counsel developed in a plan.' 回遹=邪僻, 'perverse and bad.' 斯 cannot be translated, but we may say it is 則, or 其. 沮=止, 'to stop.' 耶=病, 'to be pained,' 'in distress.'

滄滄訛訛。亦孔之哀。  
 謀之其臧。則具是違。  
 謀之不臧。則具是依。  
 我視謀猶。伊于胡底。  
 我龜既厭。不我告猶。  
 謀夫孔多。是用不集。  
 發言盈庭。誰敢執其  
 咎。如匪行邁謀。是用  
 不得于道。

- 2 Now they agree, and now they defame one another;—  
 The case is greatly to be deplored.  
 If a counsel be good,  
 They all are found opposing it.  
 If a counsel be bad,  
 They all are found according with it.  
 When I look at such counsels and plans,  
 What will they come to?
- 3 Our tortoises are wearied out,  
 And will not tell us anything about the plans.  
 The counsellors are very many,  
 But on that account nothing is accomplished.  
 The speakers fill the court,  
 But who dares to take any responsibility on himself?  
 We are as if we consulted [about a journey] without taking a  
 step in advance,  
 And therefore did not get on on the road.

St. 2 is interpreted of 'the mean men,'—the worthless counsellors of the king. Maou makes 滄滄 to mean 'to harass one's superiors,' and 訛訛, 'to have no thought of one's superiors.' Han Ying took both expressions together as = 不善之貌, 'the app. of not being good.' I have followed the meanings assigned to them by Choo, who was preceded in them by Lëw Hëang and Ts'auou Suy-chung (曹粹中). 具=俱, 'all.' For the last line, the 'Complete Digest' gives—伊于何至, 而能有所定也乎.

St. 3. The tortoise-shell was consulted so irreverently, that no response could any longer be got from it. 告猶=告所圖之吉凶, 'tell whether a plan were lucky or unlucky.' In ll. 4, 8, 是用=是以, 'therefore.' 集成, 'to be accomplished,' 'to succeed;'—no plan could be agreed on. The meaning of ll. 3 and 5 is the same. 發言=發言之人, 'the speakers.' 庭 is the open court below the hall of consultation. 咎, 'blame;' here = 'responsibility of failure.'—No one dared to say, 'I will be responsible for this



哀哉爲猶。匪先民是程。匪大猶是經。維邇言是聽。維邇言是爭。如彼築室于道謀。是用不潰于成。國雖靡止。或聖或否。民雖靡盬。或哲或謀。或肅或艾。如彼泉流。無淪胥以敗。

- 4 Alas! our formers of plans  
Do not take the ancients for their pattern,  
And do not regulate them by great principles.  
They only hearken to shallow words,  
And quarrel about shallow words.  
They are like one taking counsel with wayfarers about building a house,  
Which will consequently never come to completion.
- 5 Although the kingdom be unsettled,  
There are some who are wise, and others who are not.  
Although the people may not be numerous,  
Some have perspicacity, some have counsel,  
Some have gravity, and some have orderliness.  
But we are going on like the stream flowing from a spring,  
And will sink together in a common ruin.

measure.' I have translated ll. 7, 8 after Choo (猶不行不邁而坐謀所適。謀之雖審而亦何得於道路哉)。 This is preferable to the construction proposed by Yen Ts'an:—'If a man wishes to travel, he must ask those who have travelled the road. If he consult with men who have not travelled it, it is reasonable he should learn nothing about it.' This he illustrates by a saying, 'About ploughing ask the labourer, about weaving ask the maid (耕當問奴。織當問婢).'

St. 4. 爲猶, 'like 發言, in last, st., = 'plan-makers.' 先民, 'former people,' = ancient worthies. 程 = 法, 'a law,' 'a pat-

tern;' here, 'to take for a pattern.' In l. 3, 猶 is explained by 道, 'reason,'—plans that are based on deep principles. 經 = 常, 'that which is regular,'—what does not admit of deviation. 邇言, 'near words,' = shallow speeches. 于道謀, 'to take counsel 'at the way-side,' i. e., with way-farers. 潰 = 遂, 'to succeed;' or to 'go forward,' as in st. 4 of last ode.

St. 5. Bad as things were, they might be remedied, if the king would only take the advice of those who were competent. 止 = 定, 'to be settled.' 靡 is here explained by 多, 'many.' The people are spoken of as few, because they had been much dispersed by the

冰。如 臨 兢 他。莫 知 馮 虎。不<sup>六章</sup>  
 履 深 兢。戰 知 其 河。不 敢  
 薄 淵。如 戰 其 一。人 敢 暴

- 6 They dare not without weapons attack a tiger;  
 They dare not without a boat cross the Ho.  
 They know one thing,  
 But they only know that one.  
 We should be apprehensive and careful,  
 As if we were on the brink of a deep gulf,  
 As if we were treading on thin ice.

II. *Sëaou yuen.*

懷 不 人。念 心 戾 鳩。宛<sup>一章</sup>  
 二 寐。明 昔 憂 天。翰 彼  
 人。有 發 先 傷。我 飛 鳴

小宛

- 1 Small is the cooing dove,  
 But it flies aloft up to heaven.  
 My heart is wounded with sorrow,  
 And I think of our forefathers.  
 When the dawn is breaking, and I cannot sleep,  
 The thoughts in my breast are of our parents.

prevailing troubles. Ll. 4, 5,—see the Shoo, V.iv. 6, where we have 父 for 艾. Ll. 6, 7 must be taken interrogatively, or we may drop the 無 in translating.

St. 6. Ll. 1—4 are descriptive of the king's counsellors who had sense enough for some things, but could not, or would not, apprehend others of more importance. 暴=徒搏, 'to attack empty-handed,'—without weapons; 馮=徒涉, 'to cross empty-handed,'—without a boat. 其他, 'the other,'=any other. Ll. 5—7 are advice tendered by the writer to the king. 戰戰=恐, 'to be afraid'; 兢兢=戒, 'to be cautious.' 臨,—'to approach to.'

The rhymes are—in st. 1, 土, 沮, cat. 5, t. 2; 從, 用, 邛, cat. 9: in 2, 訛, 哀, 違, 依, 底, cat. 15, t. 1: in 3, 猶, 集 (prop, cat.

7), 咎, 道, cat. 8, t. 1; in 4, 程, 經, 聽, 爭, 成, cat. 11: in 5, 止, 否, cat. 1, t. 2; 靡 (prop. cat. 5), 謀, <sup>ib.</sup>, t. 1; 艾, 敗, cat. 15, t. 3: in 6, 河, 他, cat. 17; 兢, 冰, cat. 6.

Ode. 2. Allusive and narrative. SOME OFFICER, IN A TIME OF DISORDER AND MISGOVERNMENT, URGES ON HIS BROTHERS THE DUTY OF MAINTAINING THEIR OWN VIRTUE, AND OF OBSERVING THE GREATEST CAUTION. The Preface says the piece was directed against king Yêw; and Maou and his school, in their endeavours to carry out this view, are obliged to resort to 'chiseling' in explaining the diff. stanzas. It may have been composed in Yêw's reign; but there is no indication of any political object in it.

St. 1. 宛=小貌, 'small-looking.' Choo says the *këw* here is the *pan këw* (斑鳩), or pigeon; but the opinion of Maou, who makes it the same as the dove in I.v.IV. 3, is preferable. Maou also is the more correct in his definition

載鳴。我日斯邁。  
 題彼脊令。載飛。  
 爾子。式穀似之。  
 螺贏負之。教誨。  
 采之。螟蛉有子。  
 中原有菽。庶民。  
 爾儀。天命不又。  
 壹醉日富。各敬。  
 溫克。彼昏不知。  
 人之齊聖。飲酒

2 Men who are grave and wise,  
 Though they drink, are mild and masters of themselves;  
 But those who are benighted and ignorant  
 Are devoted to drink, and more so daily.  
 Be careful, each of you, of your deportment;—  
 What Heaven confers, [when once lost], is not regained.

3 In the midst of the plain there is pulse,  
 And the common people gather it.  
 The mulberry insect has young ones,  
 And the sphex carries them away.  
 Teach and train your sons,  
 And they will become good as you are.

4 Look at the wagtail,  
 Flying, and at the same time twittering.  
 My days are advancing;

of 翰, by 高, 'high.' It is descriptive of the flight of the dove. That such a lofty flight should be accomplished by so small a creature seems to be the consideration which led to the mention of it;—as an instance of what may be attained by effort. 昔先人 is to be understood of the speaker's ancestors, who had been, we may suppose, worthy officers of their kings. 明發, 'when the light is issuing.' 二人, 'the two individuals,' must mean the speaker's parents.

St. 2 is simply narrative. Drunkenness must have been a vice of the time. 齊 = 肅, 'grave.' 克 = 自克, 'overcome themselves.' Such men could use moderation in their drinking. 壹 = 專一, 'devoted to.' 富 = 甚 or 益, 'increasingly,' 'more and more.' 又 = 復, 'to be repeated.' 天命, 'the decree of Heaven,' 'what Heaven gives or appoints.' What the writer had in his mind is by no means clear. Possibly, it may have

been the good human nature, which by vice, and drunkenness especially, may be irretrievably ruined.

St. 3, I do not see how ll.1,2 bear on the subject of the stanza, which is that of insuring the virtue of the young by good training. 菽 is here taken to be 大豆, 'large beans.' Ll. 3, 4 bear on the general idea, but by a strange popular error. The *ming-ling* is a small green insect, generally found on the mulberry tree, but also elsewhere. The *ko-lo* is the sphex or solitary wasp, which carries away the young of the *ming-ling* into its hole, where, it is supposed, they are changed into young wasps! Both Choo and Yen Ts'an take 式 as = 用, after Ch'ing, and l.6 = 'And by means of what is good make them like yourselves.' But we must take 式 here as elsewhere,—merely an initial particle. 穀 = 善, 'good.' 似, 'to become as.'

St. 4. 題 = 視, 'to see.' 脊令, as in i.IV.3. The energy and activity of the bird are what procure it a place in this stanza.

而月斯征。夙興夜寐。無忝爾所生。<sup>五章</sup>交交桑扈。率場啄粟。哀我填寡。宜岸宜獄。握粟出卜。自宜獄。何能穀。<sup>六章</sup>溫溫恭人。如集于木。惴惴小心。如臨于谷。戰戰兢兢。如履薄冰。

Your months are going on.

Rising early and going to sleep late,

Do not disgrace those who gave you birth.

- 5 The greenbeaks come and go,  
Pecking up grain about the stack-yard.  
Alas for the distressed and the solitary,  
Deemed fit inmates for the prisons!  
With a handful of grain I go out and divine,  
How I may be able to become good.

- 6 We must be mild, and humble,  
As if we were perched on trees.  
We must be anxious and careful,  
As if we were on the brink of a valley.  
We must be apprehensive and cautious,  
As if we were treading upon thin ice.

邁 and 征 both = 行, 'to go,' 'to proceed.'  
而 = 汝, 'you.' 斯 = 其;—it combines with the words following it to heighten their descriptive power. 忝 = 辱, 'to disgrace.'

St. 5 交交,—as in I. xi. VI. Acc. to Choo, the vulgar name of the *sang-hoo* is 青背, which I have adopted in the translation. Another name for it, which all the critics allow, is 竊脂, or 'grease-thief,' from its fondness for all fatty matters. The bill is slightly hooked. It is evidently one of the *dentirostres*. Flesh is said to be its natural food, and not grain, but it is here represented as pecking up grain;—with reference to the struggle for life in consequence of the prevailing misgovernment. 率 = 循, 'all about.' 場,—as in I. xv. I. 7. 填 = 填

病 'to be in distress;—Han Ying read 疹. 寡岸 is nearly all 'solitary, friendless people.' 岸 and 獄 are synonymous, signifying 'a prison,' the former term being appropriate to places of confinement in the country; the latter, to those about the court. Han Ying read 犴, which does not help us in determining the meaning. The classes mentioned should have been objects of kindly care to the government, whereas it deemed them (宜) fit for its prisons. L. 5 refers to a custom on which we have not much information,—that of spreading some finely ground rice on the ground, in connection with divination, as an offering to the spirits. The use of plain grain here may be an indication of the writer's poverty. 自何 or 何自,— 'from what,' 'how.'

St. 6. The three couplets here must all be translated in the same way,—imperatively.

III. *Sēaou pwan.*

小弁

弁<sup>二</sup>彼鷺斯。歸飛。  
提提。民莫不穀。  
我獨于罹。何辜。  
于天。我罪伊何。  
心之憂矣。云如。  
之何。踖踖<sup>二</sup>周道。鞠爲。  
茂草。我心憂傷。

- 1 With flapping wings the crows  
Come back, flying all in a flock.  
Other people all are happy,  
And I only am full of misery.  
What is my offence against Heaven?  
What is my crime?  
My heart is sad;—  
What is to be done?
- 2 The way to Chow should be level and easy,  
But it is all overgrown with rank grass.  
My heart is wounded with sorrow,

The 'Complete Digest' and Yen Ts'an are wrong in taking the first as indicative.—Mild and humble men are, &c. 恭人 = 'be humble to others.' The disorder of the times required that they should be very careful of their conduct, as the only way in which they could escape danger.

The rhymes are—in st. 1, 天, 人, 人, cat. 12, t. 1; in 2, 克, 富, 又, cat. 1, t. 2; in 3, 采, 子, 負, 似, 5; in 4, 令 (prop. cat. 12), 鳴, 征, 生, cat. 11; 邁, 衆, cat. 15, t. 3; in 5, 扈, 寡, cat. 5, t. 2; 粟, 獄, 卜, 穀, cat. 3, t. 3; in 6, 木, 谷, 5; 兢, 冰, cat. 6.

Old 3. Allusive and narrative. THE ELDEST SON AND HEIR-APPARENT OF KING SEVEN BEWAITS HIS DEGRADATION, AND THE EASE WITH WHICH THE KING WAS LED AWAY BY SLANDERS. The queen of King Yew was a princess of the State of Shin (申), and their eldest son, E-k'ew (宜白) had been declared heir to the throne. When Yew became enamoured of

Paou Sze, the queen was degraded and E-k'ew banished to Shin, while it was announced that a child by the favourite should be the king's successor: and in reference to these events it is supposed that E-k'ew made this piece. Choo says that it is clearly the composition of a banished son, but that it does not follow that that son was E-k'ew, or any son of king Yew. The Preface assigns it not to E-k'ew himself, but to his tutor, which is altogether gratuitous.—See the remarks of Mencius on its character, in his Works, VI, Pt. ii, III.

St. 1. 弁 is defined by Maou by 樂, 'to be pleased.' Choo treats it as if it had 手 at the side, and makes it—'the app. of flapping wings.' Yu or yu-sze (some maintain that the two characters together are the name of the bird;—comp. 倉斯 in Li V.) is a species of crow, smaller than the common, and white in the belly. 提提 is descriptive of the birds 'flying in a flock.' The sight of the crows, all together, suggests to the prince his own condition, solitary and driven from court. The old school of critics find a disgusting allusion in what they allege to be a fact, that the yu-sze cannot disgorge its food to feed its young;—so the prince was cut off from

嘒。苑<sup>四章</sup>彼柳斯。鳴蜩嘒  
 有濯者淵。萑葦  
 離于裏。天之生我。匪  
 母。不屬于毛。不  
 止。靡瞻匪父。靡依  
 維桑與梓。必恭敬  
 憂矣。疢如疾首。  
 歎。維憂用老。心之  
 怒焉如擣。假寐永

And I think till I feel as if pounded [all over].  
 I lie down undressed, and sigh continually;  
 Through my grief I am growing old.  
 My heart is sad;—  
 It puts me in pain like a headache.

- 3 Even the mulberry trees and the *tsze*  
 Must be regarded with reverence:  
 But no one is to be looked up to like a father;  
 No one is to be depended on like a mother.  
 Have I not a connection with the hairs [of my father]?  
 Did I not dwell in the womb [of my mother]?  
 O Heaven who gave me birth!  
 How was it at such an inauspicious time?
- 4 Luxuriant grow those willows,  
 And the cicadas [on them] go *hawuy-hawuy*.  
 Deep looks the pool,

parental favour! 穀,—here, 'to be prosperous or happy.' 伊 and 云 are both expletives.

St. 2. 踽踽=平易, 'level and easy.' 周道,—as in I. xiii. IV. 鞠=窮, 'altogether.' In the disorder of the times the road to the capital was now little frequented. On this view of ll. 1, 2, st. 1 is narrative. 怒—'to think sorrowfully.' 擣=春, 'no beat,'—as in a mortar.

'To sleep without undressing is called 假寐;—such a sleep is but 'borrowed.' 用=以, 'thereby;' 疢=疾, 'to be ill.' L. 8 does not end the stanza happily,—in our view.

St. 3. 梓,—see on I. iv. VI. The mulberry tree and this were both planted about the farm-

steadings, and therefore they are introduced here. They carried the thoughts back to the father or grandfather, or the more remote ancestor who first planted them, and so a feeling of reverence attached to themselves. L. 3.—'There is no one to be looked up to if it be not a father.' 屬=連, 'to be connected with;' 離=麗, 'to pass into,' 'to be in.' Maou refers l. 5 to the father, and 6 to the mother; and Ch'ing expanded the two:—'Did I alone not get the life resident in my father's skin? Did I alone not dwell in my mother's womb?' 辰 is said, both by Maou and Choo, to be equivalent to 時, 'time.' But it means 'lucky time,' 'a star;' and the 安在 indicates that it had been an unlucky star. K'ang observes that this 8th line shows they had in those times the science of astrology.

之。相<sup>六章</sup>彼投兔。尙或先  
 寧莫之知。心之憂矣。  
 用無枝。譬彼壞木。疾  
 其雌。譬彼壞木。疾  
 伎。雉之朝雊。尙求  
 鹿斯之奔。維足伎<sup>五章</sup>  
 不遑假寐。心之憂矣。  
 知所屈。譬彼舟流。不  
 淠淠。

And abundantly grow the rushes and reeds [about it].

[But] I am like a boat adrift,—

Where it will go you know not.

My heart is sad;—

I have not leisure to lie down [even] undressed.

What is to be done <sup>slowly</sup> away,

- 2 The way to Chow should be level and easy,  
 But it is all overgrown with rank grass.  
 My heart is wounded with sorrow,

The 'Complete Digest' and Yen Ts'an are wrong in taking the first as indicative, 'Mild and humble men are,' &c. 恭人 = 'be humble to others.' The disorder of the times required that they should be very careful of their conduct, as the only way in which they could escape danger.

The rhymes are—in st. 1, 天, 人, 人, cat.

2, t. 1: in 2, 克, 富\*, 又\*, cat. 1, t. 2: in

采, 子, 負\*, 似, ib: in 4, 令 (prop.

at. 12), 鳴, 征, 生, cat. 11; 邁, 寐, cat.

5, t. 3: in 5, 扈, 寡\*, cat. 5, t. 2; 粟, 獄,

sound made by the insects. 淮 = 淮,

'deep-looking.' 有淮者淵, — of all

that are deep, the abyss; but I suspect the

genuineness of the 者, which interferes with

the caesural pause in the line. 萑葦, — as

in I. xv. I. 3. P-e-p'e, — 'to be abundant,' 'numer-

ous.' 遑 = 暇, 'leisure.'

St. 5. 斯 is the expletive, as in stt. 1, 4. 伎

伎 is descriptive of the deer, 'moving slowly.'

L. 3, — see the Shoo, IV. ix. 1. I take 尙 as

Paou Sze, the queen was degrad.

banished to Shin, while it was ann.

a child by the favourite should be

successor; and in reference to the

supposed that E-k'ew made this m.

says that it is clearly the com.

banished son, but that it does not

that son was E-k'ew, or any

The Preface assigns it not

but to his tutor; — which is

tous. — See the remarks.

acter, in his Works, Y. not g the applicability of its more

St. 1. 弁 is <sup>meaning</sup> 'still.' These creatures do

pleased.' Choo tv, to be alone, whereas the prince was a

side, and many fugitive. I do not understand why

Yu or yu, — s'an should think that the king is spoken

in this st. L. 8, — 'How is it that no one

knows it?' i.e., all the circumstances of my case.

St. 6. Here the king is spoken of, and he is

called 君子. Neither the name nor the ap-

plication of it is strange in general usage; but it

seems to us strange here, — to have a son speaking

thus of his father. 投兔 = 投人之

兔, 'a hare throwing itself on men for protec-

tion,' — that is, when pursued and exhausted. 先

之, — will be beforehand with it, i.e., save it, or

泉。君子無易由言。  
 莫高匪山。莫浚匪  
 予之沱矣。  
 薪樵矣。舍彼有罪。  
 究之。伐木掎矣。析  
 之。君子不惠。不舒  
 君子信讒。如或醕  
 涕。既隕之。  
 其忍之。心之憂矣。  
 瑾之。君子秉心。維

[But] such is the heart of our sovereign,  
 That there is nothing he cannot bear to do.  
 My heart is sad,  
 So that my tears are falling down.

- 7 Our sovereign believes slanders,  
 As readily as he joins in the pledge cup.  
 Our sovereign is unkind,  
 And does not leisurely examine into things.  
 The tree-fellers follow the lean of the tree;  
 The faggot-cleavers follow the direction of the grain;  
 [But] he lets alone the guilty,  
 And imputes guilt to me.
- 8 There is nothing higher than a mountain;  
 There is nothing deeper than a [great] spring.  
 Our sovereign should not lightly utter his words,

help it to escape. 瑾=埋, 'to inter.' 尙.—  
 as in last st. This puts the verbs in the present-  
 complete tense; but it is more consonant to  
 our idiom to translate them in the future. 秉心  
 =執心, 'holds his heart,'—keeps it in such a  
 state. See Men. II. Pt. i. VI., on the 忍心.  
 We can only translate the 忍 in L. 6. The 之  
 there and in L. 8 give 忍 and 隕 (=落) a  
 neuter or passive force.

St. 7. Choo explains 醕 by 報, 'to return.'  
 When a guest is pledged by the host in a  
 cup, he must pledge him in return. 如或醕  
 之, 'as if some one were pledging him.' 舒  
 =緩, 'slowly';—when the slanders came to  
 his ears, if he would only deliberately examine

them, he would be sure to find out their false-  
 hood. LL. 5, 6. The meaning of 樵 is acknow-  
 ledged, 'to split wood in the direction of the  
 grain,' which can be done with comparative  
 ease. On the analogy of this, I explain 掎,  
 which the critics say means 'to support at the  
 top,' so that, when the tree is cut through at  
 the bottom, it may not fall upon the fellers.  
 This definition is made, however, to suit the  
 supposed exigency of the passage. The first  
 meaning of the term in the diet. is 'to draw  
 sidewise.' 沱 in L. 8 is explained by 加, 'to  
 add to,' 'to impute.'

St. 8. The first four lines seem to be in allu-  
 sion to the exalted and unapproachable dignity  
 of the sovereign, who yet might be wrought  
 upon by designing men, and if he were not



我 遑 不 我 我 無 我 無 于 耳  
後。恤。閱。躬。筍。發。梁。逝。垣。屬

Lest an ear be laid close to the wall.

Do not approach my dam;

Do not remove my basket.

My person is rejected;—

Of what use is it to care for what may come after?

IV. *Keaou yen.*

予 昊 予 昊 亂 無 曰 悠<sup>一章</sup>  
慎 天 慎 天 如 罪 父 悠 昊  
無 泰 無 已 此 無 母 昊  
辜 憮 罪 威 憮 辜 且 天。

巧言

- 1 O vast and distant Heaven,  
Who art called our parent,  
That without crime or offence,  
I should suffer from disorders thus great!  
The terrors of great Heaven are excessive,  
But indeed I have committed no crime.  
[The terrors of] great Heaven are very excessive,  
But indeed I have committed no offence.

careful of his words, would fall a prey to evil-minded slanderous people. Ch'ing explains 由 by 用, 'to use,' but he understands 言 of the words of slanderers, whereas I must take it of the king's own words. Ll. 5—8 occur in I.iii.X.3. The writer here must have been familiar with that ode, and these lines suited both his circumstances and purpose.

The rhymes are—in st. 1, 斯, 提\*, cat. 16, t. 1; 罹\*, 何, 何, cat. 17: in 2, 道\*, 草\*, 擣\*, 老\*, 首, cat. 3, t. 2: in 3, 梓, 止, 母\*, 裏, 在, cat. 1, t. 2: in 4, 嘒, 淠, 屈, 寐, cat. 15, t. 3: in 5, 伎, 雌, (prop. cat. 15), 枝, 知, cat. 16, t. 1: in 6, 先\*, 墜\*, 忍\*, 隕, cat. 13: in 7, 醕, 究, cat. 3, t. 2; 椅\*, 杙\*, 佗, cat. 17: in 8, 泉, 言, 垣, cat. 14; 筍, 後, cat. 4, t. 2.

Ode 4. Narrative and allusive, with perhaps a metaphorical element here and there. SOME ONE, SUFFERING FROM THE KING THROUGH SLANDER, APPEALS TO HEAVEN, DWELLS ON THE NATURE AND EVIL OF SLANDER, AND EXPRESSES HIS DETESTATION OF AND CONTEMPT FOR THE SLANDERERS. The subject of this suits the reign of king Le well enough; but there is nothing in it to enable us positively to refer it, as the Preface does, to that time.

St. 1 悠悠, conveys here the ideas of 'distant and vast.' 且 is the particle, as in I.vii.X.1, and often; 曰 might also be left untranslated. 憮=大, 'great.' So, both Choo and Maou; who also explain both 已 and 泰 by 甚, 'excessive.' 已威=疾威 in I.1. 慎=實, 'really.' 威 must be understood in I.7.

二章
亂之初生。僭始既涵。  
亂之又生。君子信讒。  
君子如怒。亂庶遄沮。  
君子如祉。亂庶遄已。  
君子<sup>三章</sup>屢盟。亂是用長。  
君子信盜。亂是用暴。  
盜言孔甘。亂是用餒。  
匪其止共。維王之邛。  
四章
奕奕寢廟。君子作之。

2 Disorder then comes to the birth,  
When the first untruth is received.  
Its further increase  
Is from our sovereign's believing the slanderers.  
If he were to be angry [with them],  
The disorder would probably quickly be abated;  
If he were to show his joy [in the good],  
The disorder would probably quickly cease.

3 Our sovereign makes frequent covenants,  
And the disorders are thereby increased.  
He believes the scoundrels,  
And the disorders thereby grow into oppression.  
Their words are very sweet,  
And the disorders thereby advance.  
They do not discharge their duties,  
But only create distress to the king.

4 Very grand is the ancestral temple;—  
A true sovereign made it.

St. 2. 僭, 'what is erroneous,' 'what over-  
steps right.' 僭始, is the first insinuation  
of slander. 涵=容受, 'to admit,' 'to re-  
ceive.' 君子 is to be understood of the king.  
怒 and 祉 (=喜) are antithetical;—the one  
being directed against the slanderers, the other  
towards the good assailed by them. 遄=疾,  
'with rapidity.'

St. 3. L. 1 shows the weakness of the king.  
As suspicions arose between him and princes of  
States, he would make a covenant with them as

if they were his equals. By 盜, 'thieves,'  
'robbers,' we are to understand the slanderers;  
as the king gave credit to them, he was led on to  
acts of violent oppression. 餒, 'to send in  
food,' here=進, 'keep entering,' 'advance.'  
In l. 7, 共=供, 'to discharge one's service,'  
止共=共止, the terms being inverted for  
the sake of the rhymes. 止 is the final par-  
ticle. 邛,—as in l. 1.

St. 4. 奕奕=大貌 'great-looking.'  
'The front part of an ancestral temple is called

秩秩大猷。聖人莫  
 之。他人有心。予忖  
 度之。躍躍竄兔。遇  
 犬獲之。  
 荏染柔木。君子樹  
 之。往來行言。心焉  
 數之。蛇蛇碩言。出  
 自口矣。巧言如簧。  
 顏之厚矣。

Wisely arranged are the great plans;—  
 Sages determined them.

What other men have in their minds,  
 I can measure by reflection.  
 Swiftly runs the crafty hare,  
 But it is caught by the hound.

- 5 Trees of soft wood, easily wrought,  
 Are planted by wise men.  
 The words of way-farers that come and go  
 Can be discriminated by the mind.  
 Their easy and grand words  
 [Only] issue from their mouths.  
 Their artful words, like organ-tongues,  
 Show how unblushing are their faces.

廟; the back part, the apartments behind,  
 leading off from the large one in front, 寢.  
 Ying-tah observes that we are to understand  
 by the two terms here the temple as a whole  
 (廟寢一物). 君子 and 聖人 are  
 correlative expressions, and hence 君子  
 must be understood otherwise than in the two  
 preceding stanzas. 秩秩 = 有序, 'or-  
 derly,'—well conducted and arranged. The  
 'great plans' here are the great principles on  
 which and by which the govt. should be con-  
 ducted. 莫 = 定, 'to determine.' The writer  
 seems to adduce these two things as implying  
 wisdom beyond his reach; but it was not so  
 with the schemes of other men. By 他人  
 he intends the slanderers. On 11.5,6, see Men.  
 I. Pt. I. VII. 9. 兔 = 狡, 'crafty.' The craft-  
 y hare is a metaphor for the objects of the  
 writer's indignation.

St. 5. 荏染 = 柔貌 'soft-looking.'  
 The trees intended are supposed to be useful,  
 —those which supply good timber and are  
 easily wrought. 君子 still does not refer to  
 the king; but it has a lighter meaning than in  
 the last stanza. 行言 = 行道之言, 'the  
 words of people walking on the road.' 數 =  
 辨, 'to distinguish.' These two things seem  
 to be adduced by the writer by way of appeal  
 to the king.—He could understand them; how  
 then did he allow himself to be led away by the  
 slanderers? Ll. 5—8 speak of two classes of  
 their speeches, whose true character it would  
 not be difficult to determine. 蛇蛇 = 安  
 舒, 'easy,' 'natural-like.' L. 8, —'thickness  
 of the face,' = shamelessness, incapability of  
 blushing.

何。爾。爲。爾。旣。職。無。居。彼<sup>六章</sup>  
 居。徒。猶。勇。微。爲。拳。河。何。人。斯。

## 6 Who are they?

They [are like men who] dwell on the banks of the river;  
 And they have neither strength nor courage,  
 While yet they rear the steps of disorder!  
 With legs ulcerated and swollen,  
 What courage can you have?  
 You form plans great and many,  
 But your followers about you are few.

V. *Ho jin sze.*

我。不。我。胡。孔。其。人。彼<sup>一章</sup>  
 門。入。梁。逝。艱。心。斯。何。斯。何。人。

## 1 What man was that?

His mind is full of dangerous devices.  
 Why did he approach my dam,  
 Without entering my gate?

In st. 6 the writer speaks out his mind roundly about the enemies of himself and the common weal, expressing his contempt for them. Choo observes that in l. 1, he must have some particular persons in view, whom he does not deign to mention by name. 斯 is the final particle.

麋 is used for 湄, 'the margin or brink of a stream.' 拳 = 力, 'strength.' 職 = 主, — as in I. x. I. 2. People, living in damp, low, marshy places are generally sallow and feeble; and are moreover liable to the unsightly disease in l. 5. 微 = 胠瘍, 'the leg-bone ulcered;' 腫 = 足, 'swollen legs and feet.' 將 = 大, 'great.' 居徒 = 爾所與居之徒, 'the adherents with whom you associate and dwell.' 幾何, 'few and what,' — a contemptuous expression.

The rhymes are—in st. 1, 且, 辜, 憐, 憐, 辜, cat. 5, t. 1; 威, 罪, cat. 15, t. 1; in 2, 滔, 讒, cat. 8, t. 1; 怒, 沮, cat. 5, t. 2; 社, 已, cat. 1, t. 2; in 3, 盟, 長, cat. 10; 盜, 暴,

cat. 2; 甘, 餒, cat. 8; 共, 邛, cat. 9; in 4, 作, 莫, 度, 獲, cat. 5, t. 3; in 5, 樹, 數, 口, 厚, cat. 4; in 6, 麋, 階, 伊, 幾, cat. 15, t. 1 (so Twan. Koo-she, 斯, 麋, 階; 勇, 燠; 何, 多, 何).

Ode 5. Narrative. SOME NOBLE SUFFERING FROM SLANDER, AND SUSPECTING THAT THE SLANDERER WAS AN OLD FRIEND, INTIMATES THE GROUNDS OF HIS SUSPICION, AND LAMENTS HIS CASE, WHILE HE WOULD WELCOME THE RESTORATION OF THEIR FORMER RELATIONS. The Preface assigns this piece to a duke of Soo, who had been slandered by a duke of Paou. There can be no doubt there was a State of Soo within the royal domain, corresponding to the pres. dis. of Wun (溫), dep. Hwaë-king, Ho-nan, the lords of which, viscounts, were often in the highest positions at court, with the title of *kung*; and there was probably a state of Paou. We have no records, however, of any kind to illustrate or confirm the statement of the Preface.

St. 1. L. 1 is hardly a question, but = 'That man, so and so.' The writer does not care to

伊誰云從。維暴之云。  
二人從行。誰爲此禍。  
胡逝我梁。不入唁我。  
始者不如今。云不我  
可。彼何人斯。胡逝我陳。  
我聞其聲。不見其身。  
不愧于人。不畏于天。

Of whom is he a follower?  
I venture to say,—of Paou.

- 2 Those two follow each other in their goings;—  
Which of them wrought me this calamity?  
Why came he to my dam,  
Without entering to condole with me?  
Our former relations were different from the present,  
When he will have nothing to do with me.
- 3 What man was it?  
Why came he to the path inside my gate?  
I heard his voice,  
But did not see his person.  
He is not ashamed before men;  
He does not stand in awe of Heaven.

show that he knew his surname and name. 斯 is the final particle. 艱=險, 'dangerous.' Ll.3,4 give the reason for suspecting the man, who had occasion to come near the writer, but shunned his immediate presence. 云, in l.5, = 是, as in iv. VIII. 4. There is more difficulty with the 之云 in l.6. Wang Yin-che approves the view of Maou, who says that 云 = 言, and gives for the two lines.—他誰是從維暴公之言也, but 之云 are to me as perplexing as 之云. I must take 之云 as equivalent to 云爾, an acknowledged ending of a sentence, which we can hardly translate, but which takes some-

thing from the positive character of what is said.

St.2 The 'two men' are the above follower of Paou, and Paou himself. The latter was the real offender, but the writer shrinks from directly saying so. 云 in l.6 is best taken as the initial particle, and left untranslated. 不我可=不以我爲可, 'does not consider me tolerable,'—a person to have anything to do with.

St.3. 陳 was the name of the path leading from the gate to the foot of the hall or reception-room. The person here comes nearer to the writer than in st.1, and yet still avoids him, awakening a correspondingly greater indignation.

彼何人斯。其爲飄風。胡  
 不自比。胡不自南。胡逝  
 我梁。祇攪我心。  
 爾之安行。亦不遑舍。爾  
 之亟行。遑脂爾車。壹者  
 之來。云何其盱。  
 爾還而入。我心易也。還  
 而不入。否難知也。壹者  
 之來。俾我祇也。

## 4 What man was it?

He is like a violent wind.

Why came he not from the north?

Or why not from the south?

Why did he approach my dam,

Doing nothing but perturb my mind?

## 5 You go along slowly,

And yet you have not leisure to stop!

You go along rapidly,

And yet you have leisure to grease your wheels!

If you would come to me but once!—

Why am I kept in a state of expectation?

## 6 If on your return you entered my house,

My heart would be relieved.

When on your return you do not enter it,

It is hard to understand your denial.

If you would come to me but once,

It would set me at rest.

St. 4. 飄風,—as in L. xiii. IV. 2. Ll. 3, 4 express the uncertainty of the person's movements, characteristic of a slanderer.' 祇 (*che*) 一但, 'only.'

St. 5. The writer here exposes the falsehood of the excuses made by his slanderer for not coming to see him. 盱 means 'to stare;—

used here to denote the fixed look of longing expectation.

St. 6. His enemy had alleged in the former st. that he was unable to call on the writer, being despatched on some public business;—might he not call on him when he returned?

易—'to be easy;' it is explained by 詭, 'to be glad.' 祇 (*ch'e*)—安, 'to be at rest.' 否, 'not,' i. e., if you say you did not do it.

伯<sup>七章</sup>氏吹壘。仲  
氏吹簾。及爾  
如貫。諒不我  
知。出此三物。  
以詛爾斯。  
爲<sup>八章</sup>鬼爲蜮。則  
不可得。有覩  
面目。視人罔  
極。作此好歌。  
以極反側。

7. The elder of us blew the porcelain whistle,  
And the younger blew the bamboo flute;  
I was as if strung on the same string with you.  
If indeed you do not understand me,  
Here are the three creatures [for sacrifice],  
And I will take an oath to you.
8. If you were an imp or a water-bow,  
You could not be got at.  
But when one with face and eyes stands opposite to another,  
The man can be seen through and through.  
I have made this good song,  
To probe to the utmost your veerings and turnings.

# VI. Hëang pih.

巷<sup>一章</sup>伯  
蓼兮。斐兮。是  
貝錦。彼  
人者。亦  
已。大  
甚。

1. A few elegant lines  
May be made out to be shell-embroidery.  
Those slanderers  
Have gone to great excess.

St. 7. 伯氏 and 仲氏—'the elder and the younger.' The writer intends by them the person who was now his enemy and himself; and the two lines show how close was their former friendship. See Morrison's dict. on the character 壘, where he gives a description of the instrument, and three figures of it. 及爾=我及爾, 'I and you.' 如貫,—'as if strung together,' 'as if a string went through us both.' 諒=誠, 'if indeed.' 詛,—'to curse,'=to ratify by an oath. This enables us to determine the meaning of 三物, as 'a

dog, a pig, and a fowl,' whose blood was used sometimes in making covenants. See the Tso-chuen, under the eleventh year of duke Yin.

St. 8. The yih is a creature altogether fabulous, or of which fabulous stories are told. It is said to lie concealed in the sand at the bottom of a stream, and when the shadow of any one on the bank appears in the water, to spurt sand at it, after which the person is sure to die. It has many names,—'the short fox,' 'the shadow-shooter,' 'the water-bow (水弩),' Williams translates l. 1 by 'plotting,' 'traitorous,' but that is not the meaning of it, though the terms are contemptuous. 有覩 is ex-

謀捷謂慎謀緝誰彼成哆  
欲捷爾爾欲緝適諧人者是南箕兮  
言。幡。信。也。人。翩。謀。者。箕。兮。

- 2 A few diverging points  
May be made out to be the southern Sieve.  
Those slanderers!  
Who devised their schemes for them?
- 3 With babbling mouths you go about,  
Scheming and wishing to slander others.  
[But] be careful of your words;—  
[People] will [yet] say that you are untruthful.
- 4 Clever you are, and ever changing,  
In your schemes and wishes to slander.

plained as 面見人之貌, 'the app. of seeing a person face to face.' In the meaning which I have given to 罔極, 'without limit,' I am borne out by Kēang Ping-chang. In l. 6, 極=究極, 'to investigate thoroughly.' 反側=反覆不正直, 'upsetting and deflected.'

The rhymes are—in st. 1, 艱, 門, 云, cat. 12; in 2, 禍, 我, 可, cat. 17; in 3, 陳, 身, 人, 天, cat. 12, t. 1; in 4, 風, 南, 心, cat. 7, t. 1; in 5, 舍, 車, 吁, cat. 5, t. 1; in 6, 易, 知, 祇, cat. 16, t. 1; in 7, 簾, 知, 斯, cat. 16, t. 1; in 8, 賊, 得, 極, 側, cat. 1, t. 3.

Ode 6. Metaphorical, narrative, and allusive. A EUNUCH, SUFFERING FROM SLANDER, COMPLAINS OF HIS FATE, AND WARNS AND DENOUNCES HIS ENEMIES. The title of this ode, —*Hēang-pih*,—is not taken from any of the stanzas, but is nearly equivalent to the 寺人, or eunuch, of st. 7. 巷 was the name of a passage in the interior of the palace, of which the writer had the superintendence,—as is denoted by the 伯. He was perhaps the chief of the eunuchs. It is assumed, and we may admit it, though it is nowhere stated in the piece, that his own mutilation was in consequence of the slanders from which he had suffered.

St. 1. Maou defines 萋斐 by 文章相錯, 'elegant figures crossing one another;' and Choo, by 小文之貌, 'the app. of

small strokes or elegant lines.' 貝錦, —shell embroidery, i. e., a piece of silk embroidered till it looks like a beautiful shell;—comp. 織貝 in the Shoo, III. i. Pt. i. 44. By the combination of a few lines a striking effect may be produced, and so had it been when some trivial faults of the writer had been magnified and woven, as it were, by his slanderers, into great crimes. 人 in l. 3 is in the objective, governed by 譖. 大=泰, 'too.'

St. 2. 哆 is explained in the Shwuh-wān by 張口, 'to open wide the mouth'; 侈=大, 'great.' Choo explains the two characters together by 微張之貌, 'the app. of what is small and widely extended.' 箕, 'the sieve,' is the name of one of the 28 constellations of the zodiac, part of the sign *sagittarius*. It is assigned properly to the eastern region of the heavens, but is here spoken of, perhaps from the writer's observation at the time, as in the north. It consists of four stars, two which are called 'the Heels,' close together, and two, more widely apart, which are called 'the Mouth.' The illustration appears to have a similar meaning to that used in the previous stanza. 適=主, —'who presided over the scheming with them?'

St. 3. Various definitions have been proposed of 緝緝, but we may accept that of Maou and Choo, —口舌聲, 'the noise of the tongue going.' 翩翩—'the app. of coming and going.' Ll. 3, 4 contain words of warning to the slanderers; which are continued in st. 4. 捷捷 describes them as 'as clever (僥利



豈不爾受。既其女遷。  
 驕人好好。勞人草草。  
 蒼天蒼天。視彼驕人。  
 矜此勞人。  
 彼<sup>六章</sup>譖人者。誰適與謀。  
 取彼譖人。投畀豺虎。  
 豺虎不食。投畀有北。  
 有北不受。投畀有昊。

They receive it [now] indeed,  
 But by and by it will turn to your own hurt.

- 5 The proud are delighted,  
 And the troubled are in sorrow.  
 O azure Heaven! O azure Heaven!  
 Look on those proud men,  
 Pity those troubled.
- 6 Those slanderers!  
 Who devised their schemes for them?  
 I would take those slanderers,  
 And throw them to wolves and tigers.  
 If these refused to devour them,  
 I would cast them into the north.  
 If the north refused to receive them,  
 I would throw them into the hands of great [Heaven].

貌), and 幡幡, as 'changeable (反覆貌).' The king is intended chiefly in l. 2. I translate l. 4 in the future tense, as do nearly all the critics;—e. g., Yen Ts'an; 汝能譖人, 人亦能譖汝, 其禍將遷及汝矣. The writer, however, projects himself forward into the future, and sees his anticipation actually realized (既). 汝—汝.

St. 5. 好好 is explained by 樂, 'to be joyful,' and 草草 by 憂, 'to be sorrowful.' The writer here appeals to Heaven.

St. 6. Ll. 1, 2 are repeated from st. 2. Some would elide them from this stanza. Ll. 3—8 contain the strongest expressions of the writer's

indignation. 有北—北方, 'the region of the north,' where there are the rigors of winter and the barrenness of the desert. 有 occurs here, according to a usage, which I do not know how to explain. Wang Yin-che says that 有 is often used as a helping word. 'When one character is wanting to complete the rhythm of a sentence, 有 is employed for that purpose.' This use of 有 is pointed out in the index of characters and phrases to the Shoo. 有昊—昊天, 'Great Heaven,' but the phrase shows that the writer did not rest in the thought of the material heavens. See the article in the index to the Shoo, just alluded to.

而聽之。君子。敬。百。作。爲。此。人。孟。子。畝。丘。寺。道。猗。于。楊。園。之。<sup>七章</sup>

- 7 The way, through the willow garden  
Lies near the aced height.  
I, the eunuch Mǎng-tsze,  
Have made this poem.  
All ye officers,  
Reverently hearken to it.

VII. *Kuh fung.*

轉。棄。予。將。樂。女。將。安。維。予。與。恐。將。懼。及。雨。將。風。維。風。習。習。谷。谷。<sup>一章</sup>

谷風

- 1 Gently blows the east wind;—  
The wind followed by the rain.  
In the time of fear and dread,  
It was all I and you.  
In your time of rest and pleasure,  
You have turned and cast me off.

St. 7. It is difficult to tell what the writer intends in ll. 1, 2, and various views are taken of his meaning. The willow garden lies low (下地), and the cultivated acres lie above it (高地); yet they adjoin one another. 猗 is explained by 加, 'to add to,' here—'to adjoin.' It may be that the writer alludes in l. 1 to himself, and in l. 2 to other officers of higher rank than he had been in. As calamity from the slanderers had befallen him, so might it go on to overtake them;—and therefore, for their warning had he made this ode. 孟子, was his designation—'the elder one'—among the eunuchs.

The rhymes are—in st. 1, 錦, 甚, cat. 7, t. 1: in 2, 箕, 謀, cat. 1, t. 1: in 3, 翩, 人, 信, cat. 12, t. 1: in 4, 幡, 言, 遷, cat. 14: in 5, 好, 草, cat. 3, t. 2; 天, 人, 人, cat. 12, t. 1: in 6, 者, 謀, (prop. cat. 1), 虎, cat. 5, t. 2; 食, 北, cat. 1, t. 3; 受, 昊, cat.

3, t. 2: in 7, 丘, 詩, 之, cat. 1, t. 1; 子, 子, 也, t. 2.

Ode 7. Allusive. SOME ONE COMPLAINS OF THE ALIENATION FROM HIM OF AN OLD FRIEND, PRODUCED BY THE CHANGE FOR THE BETTER IN THE CIRCUMSTANCES OF THE LATTER.

St. 1. Ll. 1, 2,—see on I. iii. X. 1. There is certainly a difficulty in ascertaining the relation of these lines to those that follow, and more especially in stanzas 2, 3. On the ode referred to, I have adduced Yen Ts'an's explanation of 習習, and he rejoices in the confirmation of it, which stt. 2 and 3 here supply him with. I still adhere, however, to the more common view. Here ll. 1, 2 are supposed to set forth how friends depend on each other. In ll. 3, 5, 將,—as in I. vii. IX. 1, 2. It is explained by 且; and in I. x. II. 3, we had an instance of the repetition of 且, at the commencement of two lines. We can hardly translate 將 here. L. 4. It was 'I and you;' i.e., we were all to each other.

習習谷風。維  
風及頽。將恐  
將懼。寘予于  
懷。將安。將樂。  
棄予如遺。  
習習谷風。維  
山崔嵬。無草  
不死。無木不  
萎。忘我大德。  
思我小怨。

2 Gently blows the east wind;—  
And the wind is followed by the tornado.  
In the time of fear and dread,  
You placed me in your breast.  
In your time of rest and pleasure,  
You have cast me off like an abandoned thing.

3 Gently blows the east wind;—  
And on the rock-covered tops of the hills,  
There is no grass which is not dying,  
No tree which is not withering.  
You forget my great virtues,  
And think of my small faults.

VIII. *Luh ngo.*

劬勞。生我父母。哀哀。伊葛。匪莪。者莪。蓼蓼。蓼莪。

1 Long and large grows the *ngo*;—  
It is not the *ngo* but the *haou*.  
Alas! alas! my parents,  
With what toil ye gave me birth!

St. 2. 頽 is defined in the *Urh-ya* as 'a scorching whirlwind.' The bland east wind, succeeded by this, may allude to the consequences of the ruptured friendship. Neither *Maou* nor *Choo* sanction this view; but it seems to me the most natural in the case. 遺 = 忘去之物, 'a forgotten or abandoned thing.'

St. 3. 崔嵬, —as in I.i.III.2. We must suppose that the effects of the tornado following the east wind are described. 萎 = 衰落, 'to decay and fall,' = to wither. 怨, as opposed to 德, must be translated by 'faults.'

The rhymes are—in st. 1, 雨, 女子, cat. 5, t. 2; in 2, 頽, 懷, 遺, cat. 15, t. 1; in 3, 嵬, 萎, 怨 (prop. cat. 14), *ib.*

Ode 8. Metaphorical, narrative, and allusive. A SON DEPLORES HIS HARD FATE IN BEING PREVENTED FROM RENDERING THE LAST SERVICES TO HIS PARENTS, AND ENLARGES ON THE PARENTAL CLAIM. It is a pretty clear conclusion from the piece that the parents of the writer were dead; that he had been kept away from them by the exigencies of the public service is assumed by most of the critics, and the thing is in itself probable enough, but it is nowhere distinctly intimated. It is by the supposition, how-

銜恤。入則靡至。 怙。無母何恃。出則 死之久矣。無父何 恥。鮮民之生。不如 餅<sup>三章</sup>之罄矣。維罍之 勞瘁。 蔚。哀哀父母。生我 蓼<sup>二章</sup>蓼者莪。匪莪伊

2 Long and large grows the *ngo*;—  
It is not the *ngo*, but the *wei*.  
Alas! alas! my parents,  
With what toil and suffering ye gave me birth!

3 When the pitcher is exhausted,  
It is the shame of the jar.  
Than to live an orphan,  
It would be better to have been long dead.  
Fatherless, who is there to rely on?  
Motherless, who is there to depend on?  
When I go abroad, I carry my grief with me;  
When I come home, I have no one to go to.

ever, that a political character is attributed to the ode, as having been directed against the govt. of king Yēw.

Stt. 1,2. 莪,—as in iii.II. 蒿,—as in i.I.2.

We have not met with 蔚 before, but it also is the name of a species of southernwood. I have kept the Chinese names, because the meaning turns on the difference between the plants, and a translator would therefore have to give the exact name of each, which I am unable to do. The *ngo*, it is said, is much superior to the other two plants; and Choo on this founds his interpretation of the stanzas as metaphorical. The writer, according to him, feels that by the discharge of his duty to his parents to the last, he should have proved himself like a *ngo*, whereas, having failed in that duty, he was only like a *hao* or a *wei*. Many critics, however, find the allusive element in the stanzas, and not the metaphorical. The *ngo*, they say, looks quite different from the *hao* and *wei*; but the writer was unable to distinguish

them. His blindness was the effect of his grief; and he states the fact to introduce the sorrow which had caused it. I do not attempt to hold the balance between the two views. 飴勞,—as in I.iii.VII.1. 瘁,—as in i.VIII.2.

St.3. 餅 is 'a pitcher,' and 罍 'a vase or jar' from which the pitcher is supplied. The two are dependent on each other, and so are used as metaphorical of the relation between a son and his parents. Opposite sides are taken in interpreting the diff. parts of the comparison. Some will have the son to be intended by the pitcher, others the parents; and so, with the jar. 鮮—寡, 'solitary.' The connection determines the meaning of 鮮民 to be 'an orphan.' In the dictionary 怙 is defined by 恃. We cannot make a distinct one between the terms. 出入,—as in Ana.I.1. 恤—憂, 'sorrow.' It certainly implies that the parents were dead.

民莫不穀。我獨不卒。  
 南山<sup>六章</sup>律律。飄風弗弗。  
 民莫不穀。我獨何害。  
 南山<sup>五章</sup>烈烈。飄風發發。  
 欲報之德。昊天罔極。  
 顧我復我。出入腹我。  
 拊我畜我。長我育我。  
 父<sup>四章</sup>兮生我。母兮鞠我。

- 4 O my father, who begat me!  
 O my mother, who nourished me!  
 Ye indulged me, ye fed me,  
 Ye held me up, ye supported me,  
 Ye looked after me, ye never left me,  
 Out and in ye bore me in your arms.  
 If I would return your kindness,  
 It is like great Heaven, illimitable,
- 5 Cold and bleak is the Southern hill;  
 The rushing wind is very fierce.  
 People all are happy;—  
 Why am I alone thus miserable?
- 6 The Southern hill is very steep;  
 The rushing wind is blustering.  
 People all are happy;—  
 I alone have been unable to finish [my duty].

St. 4. The last line of this st. is in the mouth of every Chinese, when speaking of what is due to parents. In 1.5, 復 is explained by 反覆, and by 不能暫舍, which latter I have adopted. 腹=懷抱, 'to hold in the embrace.' 之, in 1.7, =其, 'their.' L.4 in prec. st., is one of the examples, adduced by Wang Yin-che to illustrate the expletive use of 之.

St. 5, 6. 南山, —as in iv. V 1, et al. 烈烈 (= 'high and large') and 律律 are taken by Choo as synonymous; and also 發發 and 弗弗. Yen Ts'au explains 烈烈

as = 栗烈 in L.xv. I. 1, —'cold is the southern hill.' This suits the passage better. The bleak and rugged prospect suggests to the writer the misery of his own condition. 害 is passive = 遭此害, 'suffer this misery.' 卒, 'to finish,' meaning to discharge his duty to his parents to the last.

The rhymes are—in st. 1, 蒿, 勞, cat. 2: in 2, 蔚, 瘁, cat. 15, t. 3: in 3, 恥, 久, 恃, cat. 1, t. 2; 恤, 至, cat. 12, t. 3: in 4, 鞠, 畜, 育, 復, 腹, cat. 3, t. 3; 德, 極, cat. 1, t. 3: in 5, 烈, 發, 害, cat. 15, t. 3: in 6, 律, 弗, 卒, *ib.*

IX. *Tu fung.*

大東

有饌簋殮。有  
 棊棘七。周道  
 如砥。其直如  
 矢。君子所履。  
 小人所視。睠  
 言顧之。漚焉  
 出涕。<sup>三章</sup>  
 小東大東。杼  
 柚其空。糾糾

- 1 Well loaded with millet were the dishes,  
 And long and curved were the spoons of thorn-wood.  
 The way to Chow was like a whetstone,  
 And straight as an arrow.  
 [So] the officers trod it,  
 And the common people looked on it.  
 When I look back and think of it,  
 My tears run down in streams.
- 2 In the States of the east, large and small,  
 The looms are empty.  
 Thin shoes of dolichos fibre

Ode 9. Allusive and narrative. AN OFFICER, OF ONE OF THE STATES OF THE EAST, DEPLORES THE EXACTIONS MADE FROM THEM BY THE GOVERNMENT, COMPLAINS OF THE FAVOUR SHOWN TO THE WEST, CONTRASTS THE MISERY OF THE PRESENT WITH THE HAPPINESS OF THE PAST, AND APPEALS TO THE STARS OF HEAVEN IDLY BEHOLDING THEIR CONDITION. According, to the Preface, the writer was 'a great officer of T'an,' one of the smaller States of the east: We know from the Ch'uan Ts'ew that T'an was extinguished by Ts'e in the time of duke Chwang of Loo, so that an officer of it might have written this piece in the reign of king Y'ew, 'to show the disorder of the times.' This is all that can be said on the statement in the Preface.

St. 1. 簋, —see on I. xi. X. 2. As the *kwei* were used to contain the boiled millet, at feasts and sacrifices, 殮, generally used for 'an evening meal,' is taken to signify that article. 有饌 describes the appearance of the dishes and their contents. The 七 or 'spoons' were used to take the meat from the tripods in which it had been boiled, and 有棊 describes their appearance as 'long,' acc. to Maou, or 'crooked,'

according to Choo. It seems to me that this st. should be taken as narrative; but the critics all make it allusive, the abundance and happiness of the past rising up in contrast to the penury and misery of the present. 周道, —'the way to Chow;' not, as Yen Ts'an and others, 'the way of Chow' in its govt. In l. 6, 小人 must mean 'the common people,' in opp. to 君子 of l. 5. We must understand 視 of their looking at the road with satisfaction. 睠, —'to look back or round.' 言 is here diff. from the initial particle, which we cannot translate, and 漚 in the next line. Both of them have the force of 然, making adverbs of the verbs that precede them. Seun-tsze, indeed, quotes the line with 焉, and we find it, in one of the books of the after Han, with 然. 漚 is 'the app. of tears falling.'

St. 2. 'The little east and the great east,' —as in the translation. 杼 is the shuttle containing the thread of the woof; 柚, the cylinder with the threads of the warp. 其空 is a good instance of the descriptive use of 其.

葛屨。可以履霜。佻佻公子。行彼周行。既往。既來。使我心忡。有冽洿泉。無浸穫薪。契契寤歎。哀我憚人。薪是穫薪。尚可載也。哀我憚人。亦可息也。東人之子。職勞不來。西人之子。粲粲衣服。

Are made to serve to walk on the hoar-frost.  
Slight and elegant gentlemen  
Walk along that road to Chow.  
Their going and coming  
Makes my heart ache.

- 3 Ye cold waters, issuing variously from the spring,  
Do not soak the firewood I have cut.  
Sorrowful I awake and sigh;—  
Alas for us toiled people!  
The firewood has been cut;—  
Would that it were conveyed home!  
Alas for us the toiled people!  
Would that we could have rest!

- 4 The sons of the east  
Are only summoned [to service], without encouragement;  
While the sons of the west  
Shine in splendid dresses.

Ll. 2, 3,—see I. ix. I. 1. 公子 would be the sons of the chiefs of the States, employed on missions to the capital. T'zou-t'zou is descriptive of them, as 'slight-looking,' and unaccustomed to toil; and yet in l. 6 they are represented as making the journey on foot. L. 7. 'They have gone, they have come,' but we can hardly translate 既 here. Ch'ing defines it by 盡, and then gives it the meaning of 空, 'empty.' '—empty they go and empty they come.' This does not seem admissible.

St. 3. 冽,—as in I. xiv. IV. 1. 洿泉 is a spring whose waters come out at the side, in various narrow channels. 穫薪—已穫

之薪 'firewood that has been reaped,' i. e., cut down and bundled together. Such firewood soaked would be rendered useless; but the people of the east were suffering from one exaction after another. 契契—憂苦, 'in sorrow and bitterness.' 憚 (read to) 人—勞人, —as in the transl. 尚—庶幾, expressing a wish. After the toil of preparing the firewood, it would be a relief to have it conveyed home for them; so the people would be glad to have some rest from their toils.

St. 4. 'The sons of the men of the east' are the officers of the States of the east; and 'the sons of the men of the west' are the officers

舟人之子。熊羆  
是裘。私人之子。  
百僚是試。<sup>五章</sup>  
或<sup>五章</sup>以其酒。不  
其漿。鞞鞞佩璲。  
不以其長。維天  
有漢。監亦有光。  
跂彼織女。終日  
七襄。

The sons of boatmen  
Have furs of the bear and grisly bear.  
The sons of the poorest families  
Form the officers in public employment.

- 5 If we present them with spirits,  
They do not look on them as liquor.  
If we give them long girdle-pendants with their stones,  
They do not think them long enough.  
There is the milky way in heaven,  
Which looks down on us in light;  
And the three stars together are the Weaving Sisters,  
Passing in a day through seven stages [of the sky].

about the capital. 職,—as in iv. IX. 7; 來  
(now read in 3d tone)—慰撫, 'to soothe and  
encourage,' taken, here, passively. 私人,—  
'private men,' people in menial employments.  
試=用, 'to be employed.'

St. 5. Ll. 1—4 present unusual difficulties.  
Maou took them as illustrating the want of  
principle in the king's government, and would  
understand 或 at the commencement of each  
line. L. 8 of st. 4 has spoken of the officers of  
the capital, and Maou supposes it is said here  
they were employed, 'some on the ground of  
their being drunkards, and some not because  
they were drunkards; some for the splendid  
gems of their girdle-pendants, and some not be-  
cause of their abilities.' This is plainly inad-  
missible. Choo, and even Yen Ts'an, consider  
the lines as illustrating the perverseness of the  
king's officers, whom those of the east could in  
no way conciliate. We must understand 饋  
之 after 或 in l. 1, and 與之以 at the  
beginning of l. 3. Then 以 in ll. 2, 4, =以爲.  
I have followed this view in the translation,  
though we have, after all, to leave the 其 un-  
explained. 鞞鞞=長貌, 'long-looking.'

璲=瑞玉, nearly as in the Shoo, II. i. 7.  
From l. 5 to the end of the piece we have an  
interesting instance of Sabian views. The writ-  
ter, despairing of help from men, appeals to  
Heaven; but the Power to help him there he  
distributes among many heavenly bodies, sup-  
posing there must be spiritual Beings in them,  
taking account of human affairs. And even  
this appeal proves in vain. 漢 is 'the milky  
way,' called also 天河;—see on Pt. III. iii. IV.  
織女, 'weaving ladies,' is the name of three  
stars in Lyra, in the form of a triangle. 跂  
denotes that triangular shape, =隅貌. We  
cannot get this meaning from 跂, as it is de-  
fined in the dict.; but the Shwoli-wan quotes  
the line with 支 and 七 by the side, which is  
thus defined in the Yuh-p'een (玉篇). Choo  
says he does not understand 七襄, but he  
quotes the view of Ch'ing, which I have given.  
The stars seem to go round the circumference  
of the heavens, divided into 12 spaces, in a day  
and night. They would accomplish 6 of those in  
a day, but as their motion is rather in advance  
of that of the sun, they have entered into the  
7th space by the time he is up with them again.



雖則七襄。不<sup>六</sup>成報。章。睨彼牽牛。不以服箱。東有啟明。西有長庚。有棊天畢。載<sup>七</sup>施之行。維南有箕。不可以簸揚。維北有斗。不可以挹酒漿。維南有箕。載翕其舌。維北有斗。西柄之揭。

6 Although they go through their seven stages,  
They complete no bright work for us.  
Brilliant shine the Draught Oxen,  
But they do not serve to draw our carts.  
In the east there is Lucifer;  
In the west there is Hesperus;  
Long and curved is the Rabbit Net of the sky;—  
But they only occupy their places.

7 In the south is the Sieve,  
But it is of no use to sift.  
In the north is the Ladle,  
But it lades out no liquor.  
In the south is the Sieve  
Idly showing its mouth.  
In the north is the Ladle,  
Raising its handle in the west.

襄 is thus taken—駕—更其肆, as in I. iv. II. 2.

St. 6. 報章,—‘bright piece of recompense.’ The sisters, with all their weaving, working on the woof, with no warp, made nothing out for the good of the afflicted east. The ‘Draught-oxen’ is the name of some stars in the neck of Aquila. 睨 describes their bright appearancee.

箱=車箱; ‘the box or body of a earrriage;’ —used for the carriage itself. 服箱=‘to draw the carriage.’ Lëw E (劉彝) says,

‘The Metal star (Venus) is in the east in the morning, thus opening the brightness of the day (啟明); and it is in the west in the evening, thus prolonging (庚—續) the length of the day (長庚).’ The writer, of the ode, how-

ever, evidently took Lucifer and Hesperus to be two stars. 畢 is the Hyades, supposed to resemble a rabbit net. L. 8 belongs to the three stars last mentioned, ‘placed in their positions (行—行列),’ but exercising no beneficent influence on mundane affairs.

St. 7. 箕,—see VI. 2. But the Sieve did nothing to vindicate its name. 斗 here is a constellation in Sagittarius, supposed to resemble a Ladle for taking spirits from a jar; it was as ineffectual for any purpose, as the Sieve. The Sieve’s two diverging stars, turned to the east, looked as if it would devour it, and the handle of the Ladle in the west looked as if it would take up the contents of the east.

The rhymes are—in st. 1, 七, 砥, 矢, 履, 視, 涕, eat. 15, t. 2: in 2, 東, 空, cat.

X. *Sze yueh.*

四月維夏。六月  
徂暑。先祖匪人。  
胡寧忍予。  
秋日淒淒。百卉  
具腓。亂離瘼矣。  
爰其適歸。  
冬日烈烈。飄風  
發發。民莫不穀。  
我獨何害。

四月

- 1 In the fourth month comes summer,  
And in the sixth month the heat begins to decrease.  
Were not my forefathers men?  
How can they endure that I should be [thus]?
- 2 The autumn days become cold,  
And the plants all decay.  
Amid such distress of disorder and dispersion,  
Whither can I betake myself?
- 3 The winter days are very fierce,  
And the storm blows in rapid gusts.  
People all are happy;  
Why do I alone suffer this misery?

9; 霜, 行., cat. 10; 來, 坎., cat. 1, t. 1: in  
3, 泉, 歎, cat. 14; 薪, 人, cat. 12, t. 1; 載,  
息, cat. 1, t. 3: in 4, 子, 子, 子, 子, cat. 1,  
t. 2; 來, 服., ib., t. 3; 裘., 試., ib., t. 1: in  
5, 漿, 長, 光, 襄, cat. 10: in 6, 襄, 章, 箱,  
明., 庚., 行., ib.: in 8, 揚, 漿, ib.; 舌, 揭,  
cat. 15, t. 3.

Ode 10. Allusive and narrative. AN OFFICER BITTERLY DEPLORES THE OPPRESSION AND MISERY OF THE TIMES. Kēang Ping-chang thinks the piece was made in the last year of king Yēu, such is the hopelessness which it expresses; but there is nothing in the language to enable us to say anything with certainty as to its date.

St. 1. The months here are evidently those of the Hēa calendar. 徂暑=暑徂, 'the heat goes,' i. e., begins to go. Ll. 1 and 2 thus seem to say that, in the sphere of nature, suffering did not always continue, whereas, in the writer's experience, there was no end to his suffering. The critics, however, bring out the

allusive element in various ways. In ll. 3 & 4 the writer appeals to his forefathers, as if they could help him in his extremity. He was their descendant; they might still be able to sympathize with him. I agree with Wang Yin-che in taking 寧 in l. 4 as=乃. Some make it=曾.

St. 2. 淒淒—as in I. vii. XVI. 1. 具—俱, as often. 腓=病, 'to be sick,' 'to decay.' There is reason to believe that Maou's text originally had 靡 which is evidently to be preferred. 離, both by Maou and Choo, is defined by 憂, 'sorrow,' but there is no necessity for giving that new meaning to the term, as the common one of 散, 'separation,' 'dispersion,' suits the passage at least equally well;—so, Yeu Ts'an. 莫=病, 'to be distressed.' 爰 must here=於何, 'where.' The 'Family Sayings' quote the line with 奚. 適—至, 'to go to.'

St. 3. See VIII. 5.

匪<sup>七章</sup>鱸匪<sup>七章</sup>鮪。潛逃于淵。  
 匪<sup>七章</sup>鵠匪<sup>七章</sup>鳶。翰飛戾天。  
 盡瘁以仕。寧莫我有。  
 滔滔江漢。南國之紀。  
 我日構禍。曷云能穀。  
 相<sup>五章</sup>彼泉水。載清載濁。  
 廢爲殘賊。莫知其尤。  
 山<sup>四章</sup>有嘉卉。侯粟侯梅。

- 4 On the mountain are fine trees,—  
Chestnut trees and plum trees.  
Of their degenerating into ravening thieves,  
I know not the evil cause.
- 5 Look at the waters of that spring,  
Sometimes clear, sometimes muddy.  
I am every day coming into contact with misfortune;  
How can I be happy?
- 6 Grandly flow the Këang and the Han,  
Regulators of the southern States.  
Worn out as I am with service,  
He yet takes no notice of me.
- 7 I am not an eagle nor a hawk,  
Which flies aloft to heaven.  
I am not a sturgeon, large or small,  
Which can dive and hide in the deep.

St. 4. 卉 is here evidently used for 'trees.'  
侯 is the particle, = 維. Ll. 3, 4, speak of  
the ministers of the king's government. Very different  
were their high places, with them occupying them,  
from the hills with their fine trees.  
廢 = 變, 'to be changed,' 'to be degenerated.'  
尤 = 過, 'fault.'

St. 5. The only difficulty here is with 構.  
Maou defines it by 成, 'to complete,' 'to work  
out;' and Ch'ing by 合集, 'to collect' 'to  
bring together;' but then they expand 我 into  
我諸侯, 'our princes of States.' Choo ac-  
cepts the explanation of the term by 合, but

by and by for 構禍 he gives 遭害, 'to  
meet with injury.' It would be well to say here,  
simply, that 構 = 遭, 'to meet with.' 云 is  
here a particle (語中助詞).

St. 6 滔滔, — as in I. viii. X. 4. 紀 — 'to sort  
silk threads,' and hence, 'to regulate.' The  
Këang and Han defined the boundaries of the  
States, drained their territories, served as lines  
of defence, and were otherwise of service to  
them, which they all acknowledged. The writer's  
services to the kingdom, however, were taken  
no notice of. 有 = 識有, 'to remember  
that such a person was in existence.' We must  
understand that in the 4th l. the writer has the  
king in view. 寧, — as in st. 1.

告維作君杞隰蕨山  
哀以歌子槁有薇有

8 On the hills are the turtle-foot and thorn ferns;  
In the marshes are the medlar and the c.  
I, an officer, have made this song,  
To make known my plaint.

St. 7 is narrative, and sets forth very strikingly the hardship of the writer's lot, unable in any way to escape from his own and the general misery. 鷗 is read *tu*, and explained by 鷗, 'an eagle.' The character is ordinarily read *shu*, meaning a quail, which, evidently, cannot be intended here. The reading 鷗 is found, which, we may presume, is more correct. 鷗 is some kind of hawk. A paper kite is called in Chinese 風鷗. L. 2,—as in II. 1. L. 3,—see I. v. III. 4.

St. 蕨 and 薇,—see I. iii. II. 2, 3. The 槁 is described as 'the red 槁, a tree with small leaves, bitid, and sharp, the bark coarse and irregularly broken, furnishing a hard wood, used by wheel-wrights.' The author of the Japanese

plates says he does not know the tree. Yen Ts'an would read 蕨, probably the *arum aquaticum*. The *keuch* and *wei* were entable, he says, and so must the *ke* and the *te* be, the writer meaning to say that he would retire to the hills and marshes, and support his life by whatever entable he could find. The two lines however, seem rather to refer to the writer's condition,—out of place and out of heart.

The rhymes are in st. 1, 夏\*, 暑, 子, cat. 5, t. 2: in 2, 淒, 腓, 歸, cat. 15, t. 1: in 3, 烈, 發, 害, ib., t. 3: in 4, 梅\*, 尤\*, cat. 1, t. 1: in 5, 濁, 穀, cat. 3, t. 3: in 6, 紀, 仕, 有\*, cat. 1, t. 2: in 6, 天, 淵, cat. 12, t. 1: in 8, 薇, 槁, 哀, cat. 15, t. 1.

BOOK VI. THE DECADE OF PIH SHAN.

I. *Pih shan.*

北山之什二之六

北山

陟<sup>一章</sup>彼北山。言  
采其杞。偕偕  
士子。朝夕從  
事。王事靡盬。  
憂我父母。  
溥<sup>二章</sup>天之下。莫  
非王土。率土  
之濱。莫非王

- 1 I ascend that northern hill,  
And gather the medlars.  
An officer, strong and vigorous,  
Morning and evening I am engaged in service.  
The king's business is not to be slackly performed;  
And my parents are left in sorrow.
- 2 Under the wide heaven,  
All is the king's land.  
Within the sea-boundaries of the land,  
All are the king's servants.

TITLE OF THE BOOK.—北山之什二之六, 'The Decade of Pih-shan; Book VI. of Part. II.'

Ode 1. Narrative. AN OFFICER COMPLAINS OF THE ARDUOUS AND CONTINUAL DUTIES UNEQUALLY IMPOSED UPON HIM, AND KEEPING HIM AWAY FROM HIS DUTY TO HIS PARENTS, WHILE OTHERS WERE LEFT TO ENJOY THEIR EASE. See the remarks of Mencius on this ode, V. Pt. 1., IV. 2.

St. 1. 言 is the initial particle. It is impossible to say whether 杞 is here the willow, or the medlar tree. The analogy of many other odes, where ascending a hill is spoken of, make us suppose that the object of the writer was to look mournfully in the direction of his home.

The writer refers to himself in 士子, 'an officer and a gentleman.' Both Maou and Choo define 偕偕 by 強壯貌,—as in the translation. 從事,—as with us, 'to pursue business.' L. 5,—as in I.x.VIII., *et al.* 憂 is here used actively.

St. 2. 溥=大, 'great,' 'wide,' 率=循, 'along.' L. 3=四海之內, 'all within the four seas.' There underlies the language the idea that China was the whole of the earth, surrounded by four seas, of the islands in which it was not worth while to take account. The sentiment in the stanza, spoken of China, is proper enough; but the magniloquence of the language has become a snare to the people. By

臣。大夫不均。我從事獨賢。  
 四牡彭彭。王事傍傍。  
 嘉我未老。鮮我方將。  
 旅力方剛。經營四方。  
 或燕燕居息。或盡瘁事國。  
 或息偃在牀。或不已于行。  
 或不知叫號。或慘慘劬勞。  
 或栖遲偃仰。或

His great officers are unfair,—  
 Making me serve thus as if I alone were worthy.

- 3 My four horses never halt;  
 The king's business allows no rest.  
 They praise me as not yet old;  
 They think few like me in vigour.  
 While the backbone retains its strength,  
 I must plan and labour in all parts of the kingdom.
- 4 Some enjoy their ease and rest,  
 And some are worn out in the service of the State;  
 Some rest and loll upon their couches,  
 And some never cease marching about.
- 5 Some never hear a sound,  
 And some are cruelly toiled;  
 Some lazily roost, on their backs looking up,  
 And some are all-bustled in the service of the king.

大夫 are intended the ministers at the court, with whom was the direction of the govt., the writer shrinking from charging the hardships of his lot on the king himself. The 'Complete Digest' expands the last line—乃使我朝夕從事而獨以賢推我也。

St. 3. 彭彭 has occurred twice before, but with a diff. meaning. Here it = 不得息, 'cannot rest.' The meaning of 傍傍 is nearly the same. The subject of 嘉 and 鮮 is the 大夫 of last stanza. Both characters are to

be taken as verbs,—as in the transl. 將 = 壯, 'strong.' 旅 = 脊, 'the backbone.' 經營, 一經 = 經畫, 'to describe, or map out'; 營 = 造, 'to make.' When a person builds a house, he is said—經之, 營之.

St. 4. This and the following stanzas set forth the unfairness, with which the ministers of the govt. dealt with the various officers. 燕燕 = 安息貌, 'the app. of resting at ease.' 盡瘁, —as in st. 6 of last ode. 偃, —'to lie down';—here used contemptuously.

不或入咎。慘飲或<sup>六</sup>掌。王  
爲。靡風或慘酒。湛事  
事議。出畏或樂鞅

6 Some indulge long in pleasure and drinking,  
And some are miserable, in apprehension of blame;  
Some, at home and abroad, pass critical remarks,  
And some have everything to do.

II. Woo tsëang ta keü.

底祇百無塵祇大無<sup>二</sup>大無  
兮自憂思兮自車將車將

1 Do not push forward a waggon;—  
You will only raise the dust about yourself.  
Do not think of all your anxieties;—  
You will only make yourself ill.

St. 5. 叫號, —'any crying out, or noise,'  
outside. 栖, —'to roost;'—contemptuous.  
Both Maou and Choo define 鞅掌 by 失容,  
'disordered,' 'without any manners,' all in a  
bustle and fume. Ch'ing gives to 鞅 the  
meaning of 'to carry on the head,' and 掌 =  
'to carry in the palms,' so that the combination  
represents the app. of a man overburdened.  
This is the meaning, however we make it out  
from the characters.

St. 6. 湛, —as in i. I. 3. 咎, —as in v. I. 3.  
出入, —'going out and coming in;'=every-  
where, continually. 風 (in 3d tone, 諷), —  
'to censure,' 'to satirize.'

The rhymes are—in st. 1, 杞, 子, 事,  
母\*, cat. 1, t. 2: in 2, 下\*, 土, cat. 5, t. 2;  
濱, 臣, 均, 賢, cat. 12, t. 1: in 3, 彭, 傍,  
將, 剛, 方, cat. 10: in 4, 息, 國, cat. 1, t.  
3: 牀, 行\*, cat. 10: in 5, 號, 勞, cat. 2;  
仰, 掌, cat. 10: in 6, 酒, 咎, cat. 3, t. 2;  
議\*, 爲\*, cat. 17.

Ode 2. Allusive. SOME OFFICER, OVERLOAD-  
ED IN THE KING'S SERVICE, THINKS IT BETTER  
TO TRY AND DISMISS HIS TROUBLES FROM HIS

mind. Such is the view taken of this short  
piece by Choo. The Preface says that the offi-  
cer expresses his regret for having recom-  
mended unworthy persons—'little men'—to public  
employments;—regret which is in vain. This  
view is found in Seun K'ing (大略篇), and  
it was that also of Han Ying. Still, there is  
nothing in the language to suggest to us the  
idea of 'little men.'

St. 1. Maou gives no explanation of 將  
Choo, after Ch'ing, defines it by 扶迫, 'to  
support and push forward.' 'A large cart, <sup>riage,</sup>  
i. e., a waggon, is one that requires the strength  
of oxen. Pushing forward a waggon certainly  
suggests the idea of being subjected to heavy  
labours, rather than the having recommen-  
dation of unworthy creatures to employment. 祇—  
'just,' 'only.' 底 is defined by 病, 'to be ill.'  
There is evidently some error of the text in the  
character; for the line will not rhyme as it  
stands. Lëw E proposes to read 痕, and has  
an ingenious argument to show how the 民  
or 昏 of that character was changed into 氏  
when the stone tablets of the text of the classic  
were prepared under the T'ang dynasty. Twan-  
she does not admit its validity; but I feel sure  
the character in the text is an error. There is  
some evidence for 疹, both the meaning and  
tone of which are suitable.

無<sup>三章</sup>將大車。維塵冥冥。無思百憂。無<sup>三章</sup>將大車。維塵離兮。無思百憂。祇自重兮。

2 Do not push forward a waggon;—  
The dust will only blind you.  
Do not think of all your anxieties;—  
You will not emerge from imperfect views.

3 Do not push forward a waggon;—  
The dust will only becloud you.  
Do not think of all your anxieties;—  
You will only weigh yourself down.

### III. *Sēaou ming.*

二<sup>二章</sup>月。至<sup>二章</sup>祖。我下照上明。至<sup>二章</sup>野。于西。征土。臨天。明。小明。

1 O bright and high Heaven,  
Who enlightenest and rulest this lower world!  
I marched on this expedition to the west,  
As far as this wilderness of K'ëw.  
From the first day of the second month,

St. 2. 冥冥=昏晦 'dark,' 'obscure.'  
The last character in the stanza is interchangeable with 耿. Choo explains it by 小明, as in the translation; Maou, by 光, 'light,' and then Ching takes 出于 as 'come forth into,'—which is not admissible.

St. 3. 離=蔽 'to cover,' 'to becloud.'  
重 is said to be equivalent to 累, 'to involve,' but its proper meaning answers sufficiently well.

The rhymes are—in st. 1. 塵, 痕 (see above on st. 1), cat. 12, t. 1: in 2. 冥, 頻. cat. 11: in 3. 離, 重, cat. 9.

Ode 3. Narrative. AN OFFICER, KEPT LONG ABROAD ON DISTANT SERVICE, DEPLORES THE HARDSHIPS OF HIS LOT, AND TENDERS GOOD ADVICE TO HIS MORE FORTUNATE FRIENDS AT COURT. See what has been said on the title of this piece in the remarks on the title of the 1st

ode of last Book. The Preface says that in this a great officer expresses his regret at taking service in an age of disorder; but while the writer deplors his lot, he expresses neither repentance nor regret. However hard it is, he braces himself to it, and tenders loyal advice to his friends. We must suppose, with Ying-tah, that he was an officer of high rank, in charge of some great expedition.

St. 1. 照臨—'enlightenest and comest to.' The idea of 臨 here is nearly equivalent to 'to rule.' Choo defines 征 by 行, 'to march,' but it is well to bring out the idea of 'an expedition,' which is in it. Where the wild country of K'ëw was we do not know. 初吉, —'in the beginning, which was lucky.' This is taken by all the critics to mean 朔日, 'the first day of the moon.' 吉 is elsewhere used for the first day of the moon, the despatch need to enter then on the work to be done being considered auspicious. 二月,—this is taken to mean



初吉。載離寒暑。心之  
 憂矣。其毒大苦。念彼  
 共人。涕零如雨。豈不  
 懷歸。畏此罪罟。<sup>二章</sup>  
 昔我往矣。日月方除。  
 曷云其還。歲聿云莫。  
 念我獨兮。我事孔庶。  
 心之憂矣。憚我不暇。  
 念彼共人。睠睠懷顧。

I have passed through the cold and the heat.

My heart is sad;

The poison [of my lot] is too bitter.

I think of those [at court] in their offices,

And my tears flow down like rain.

Do I not wish to return?

But I fear the net for crime.

- 2 Formerly, when I set out,  
 The sun and moon had renewed the year.  
 When shall I return?  
 The year is now late.  
 I think how I am alone,  
 While the affairs devolving on me are very many.  
 My heart is sad,  
 And I am toiled without any leisure.  
 I think of those [at court] in their offices,  
 Looking back to them with fond regard.

the second month of spring,—the second month of the Hsia year; and I do not see anything irreconcilable between this 5th line, and l. 2 of stt. 2 and 3. There is no necessity therefore for the construction of K'ang Ping-chang, who connects this line and the 4th, saying the troops had left at the beginning of the 1st month, and arrived in the wilderness of K'ew a month after. This is very forced. L. 6. Maou defines 離 by 歷, 'to pass through.' We may infer from this line that the piece was written towards the end of the second year, when the relieving troops ought to have arrived. A winter had passed, and a second summer.

L. 8. I can only understand 共人, as in the translation, after Choo. L. 3 in stt. 4, 5 seems decisive on this point. Yen Ts'an adopts the meaning of 溫恭之人, 'mild and discreet men,' who were living in retirement, having refused office. He was misled by the Preface. K'ang's view is very remarkable,—that the writer intends himself! 零—as in Liv. VI. 3. Stress must not be laid on 此 in the last line.

St. 2. L. 2. 除 is used here as in i. VI. 1. Both Maou and Choo explain it by 除陳 (一舊) 生新, 'the taking away of the old,

嗟爾君子。無恆安。  
懷歸。畏此反覆。  
豈不懷歸。畏此譴怒。  
昔我往矣。日月方  
奧。曷云其還。政事  
愈蹙。歲聿云莫。采  
蕭穫菽。心之憂矣。  
自詒伊戚。念彼共  
人。興言出宿。豈不

Do I not wish to return?  
But I am afraid of reproof and anger.

- 3 Formerly, when I set out,  
The sun and moon were giving a mild warmth.  
When shall I return?  
The affairs of government are become more urgent.  
It is late in the year,  
And we are gathering the southernwood, and reaping the beans.  
My heart is sad;  
I give myself nothing but distress.  
When I think of those [at court] in their offices,  
I rise and pass the night outside.  
Do I not wish to return?  
But I am afraid of the vicissitudes of things.

- 4 Ah! ye gentlemen!  
Do not reckon on your rest being permanent.

and the birth of the new.' Certainly, the first month of the year may thus be described better than the second; but we need not suppose that the writer carefully weighed all his expressions. 云 is the particle. L.4,—as in L.X.I. 1. 憚,—as in v.IX.3. L.10. 睠睠=睠言, in x.IX. 1. 譴=責, 'to reprove.'

St.3. L.2 奧=煖, 'to be warm.' This suits the 2d month of spring well enough. L.4. 蹙=急, 'urgent.' L.6 points to the end of the autumn or the beginning of winter. 蕭,—as in I.vi. VIII. 2. Yen Ts'an expands l.8 by 我仕非其時, 自遺此憂蹙, 'By taking service at an improper time, I have

given myself this sorrow and distress;' again misled by the Preface. 伊 can hardly be translated. L.9. 言=然, joined to 興, and vividly describing the writer's getting up. 反覆, 'the turning and turning,' referring to the uncertainty and changeableness of the times, or of the king's moods and ways.

St.4. Kēang Ping-chang is the only scholar, so far as I know, who argues that in this stanza and the next, the writer is addressing himself; and his proof for his strange opinion is altogether defective. The writer addresses his friends, to whom he has made reference in all the previous stanzas. Choo expands the 2d line by 無以安處爲常, 言當

處。靖共爾位。  
 正直是與神  
 之聽之。式穀  
 以女。  
 嗟爾君子。無  
 恆安息。靖共  
 爾位。好是正  
 直。神之聽之。  
 介爾景福。

Quietly fulfil the duties of your offices,  
 Associating with the correct and upright.  
 So shall the Spirits hearken to you,  
 And give you good.

- 5 Ah! ye gentlemen!  
 Do not reckon on your repose being permanent.  
 Quietly fulfil the duties of your offices,  
 Loving the correct and upright.  
 So shall the Spirits hearken to you,  
 And give you large measures of bright happiness.

IV. *Koo chung.*

鼓鐘 鼓鐘 將將 淮水 湯湯 憂心 且傷 淑人 君子

- 1 His bells ring out *tseang-tseang*,  
 While the waters of the Hwae go sweeping on;  
 Sad is my heart and wounded.  
 The virtuous sovereigns [of old],—  
 In my heart, indeed, I cannot forget them.

有勞時，勿懷安也，‘Do not think your present rest will be permanent;—there will come a time of trouble, do not cherish that rest as what you most prize.’ The meaning is clear if we take the line in the indicative mood;—‘there is no such thing as permanent abiding in repose.’ Choo explains 與 in l. 4 by 助, ‘to assist;’ but there is no necessity for any other than its more common meaning—‘to be with,’ ‘to associate with.’ In l. 5, the first 之 = 其 as often:—‘The Spirits, they will hear.’ The second loses its force in the preceding verb. In l. 6, 以 = 與 ‘to give to.’ K’ang-shing takes 式 = 用, ‘to use;’ but we may take it, as heretofore, as a particle. Choo explains 穀 by

祿, ‘emolument;’ but I prefer a more general meaning.

In st. 5. 介 = 大, ‘great,’ ‘to make great.’ 景 = ‘bright;’ not ‘great,’ as both Maou and Choo say.

The rhymes are—in st. 1, 土, 野, 暑, 苦, 雨, 畧, cat. 5, t. 2; in 2, 除, 莫, 庶, 暇, 顧, 怒, 苴, 戚, 宿, 覆, cat. 3, t. 3; in 4, 處, 與, 女, cat. 5, t. 2; in 5, 息, 直, 福, cat. 1, t. 3.

Ode 4. Narrative. SUPPOSED TO REFER TO AND DEPLORE SOME EXPEDITION OF KING YEW

以南。以簫不僭。琴。笙磬同音。以雅。鼓。鐘。欽欽。鼓瑟鼓。四章。君。子。其德不猶。洲。憂心且妯。淑人。鼓。鐘。伐磬。淮有三。三章。君。子。其德不同。潛。憂心且悲。淑人。鼓。鐘。喈喈。淮水潛。二章。懷。允不忘。

- 2 His drums ring out *k'ae-k'ae*,  
While the waters of the Hwae rush along;  
My heart is sad and grieved.  
Of the virtuous sovereigns [of old]  
The virtue was without flaw.
- 3 His bells ring out, his large drums resound;  
There are the three islands in the Hwae;  
Sad is my heart and moved.  
Of the virtuous sovereigns [of old]  
The virtue was different from this.
- 4 His bells ring out *k'in-k'in*;  
His lutes, large and small, give their notes;  
The tones of his organs and sounding stones are in unison.  
They sing the Ya and the Nan,  
Dancing to their flutes without error.

TO THE COUNTRY OF THE HWAE, WHERE HE ABANDONED HIMSELF TO THE DELIGHTS OF MUSIC. Choo says that he does not understand this piece, and can give no account therefore of the object of its composition; and the Preface says nothing more than that it was directed against king Yēw. Allowing that king Yēw was contemplated in it, its argument must be given much as I have done. The difficulty with Choo and others is that there is no account anywhere of Yēw's having undertaken an expedition to the country about the Hwae. I agree with Yen Ts'an that if anything be related in one of the *King*, that is a sufficient historical voucher for it (經卽史也); but the remark is not applicable here, for in the ode there is no mention of king Yēw. A sentence is adduced in evidence of Yēw's having had to do with the tribes of this part of the kingdom, by Kēang, out of a narrative by Tso-she, under

the 4th year of duke Ch'au, par. 2; but it is not to the point. It is quite conceivable, however, that a sovereign of Yēw's character should have marched to the Hwae to punish the wild tribes of the region, and have amused himself as it is supposed this ode describes him to have done. Such an expedition would be a historical parallel to Caligula's against Britain.

Ll. 1, 2 in all the stt. 鼓 is the verb, = 'to strike':—'They strike the bells.' 將將, 喈喈, and 欽欽 are all intended to give the sound of the bells. Kaou in st. 3 is described as 'a large drum, carried in a carriage, in warlike expeditions, and long.' 湯湯—as in L. v. IV. 4; 潛潛 is said to have a similar meaning. What the 'three islands' of the Hwae were, or where, we do not know. On the 淮, see the Shoo, III. i. Pt. i. 28, 29.

V. *Ts'oo ts'ze.*

我稷與稷。我昔其茨。楚<sup>一</sup>  
倉翼與。我蓺何棘。言楚  
旣翼。我黍黍爲。自抽者

楚茨

- 1 Thick grew the tribulus [on the ground],  
But they cleared away its thorny bushes.  
Why did they this of old?  
That we might plant our millet and sacrificial millet;  
That our millet might be abundant,  
And our sacrificial millet luxuriant.  
When our barns are full,

L. 3 in st. 3. 妯 is defined in the *Urh-ya* by 動, 'to be agitated.' The *Shwoh-wan* gives the character as 由 with 心 at the side.

Ll. 4, 5, in stt. 1, 2, 3. By 'the good men, the *keun-tsze*,' are understood the good sovereigns of an earlier date. 允 = 信, 'truly.'—The writer cherished them in his heart, and indeed could not forget them. 罔 = 邪, 'crooked,' 'perverse;' 不罔, 'without a crook,' i.e., = 'without a flaw.' 不猶, 'was not as,' i.e., as or like the conduct of Yēw.

Ll. 3—6 in st. 4. Maou and many others take 笙磬 as the name of a certain kind of *k'ing* or sounding stone; but there is no necessity for doing so, and the 同音 certainly agrees better with the natural construction of them as two different instruments. Maou and Ch'ing again take *Ya* and *Nan* as the names of certain dances or certain pieces of music; but even the critics who generally defer to their authority do not agree with them here. The *Nan* are the odes of the Chow-nan and the Shaou-nan. We need have no difficulty in admitting that they existed as a collection in the time of Yēw. Nor need we hesitate in admitting that a portion of the *Ya* also existed as a collection,—those, perhaps attributed to the duke of Chow. 簫 is equivalent to 'to dance,'—as in I. iii. XII. 3. The 以 are all = 用, 'to use.' 不僭, 'without transgressing,' i.e., violating the rules of the music or the dance.

The rhymes are—in st. 1, 將, 湯, 傷, 忘, cat. 10; in 2, 喈, 潛, 悲, 回, cat. 15, t. 1; in 3, 簫, 洲, 妯, 猶, cat. 3, t. 2; in 4, 欽, 音, 南, 僭, cat. 7, t. 1.

tofore.

Ode 5. Narrative. SACRIFICIAL AND FESTAL SERVICES IN THE ANCESTRAL TEMPLE; AND THEIR CONNECTION WITH ATTENTION TO HUSBANDRY. This piece and the nine others which follow are all said, in the Preface, to have been directed against king Yēw; but there is nothing in them to lead our thoughts to him, nothing to indicate dissatisfaction in the mind of the writer or writers with any one. The device by which the critics explain the statement of the Preface can hardly be called ingenious:—'Thesad experience of the writers,' it is said, 'leads them to describe the scenes of a happier time in the past (傷今思古).' On this view these odes tell us not what the writers saw passing beneath their own eyes, but of what they might have seen if they had lived two or three hundred years earlier;—and this without the slightest indication that they are doing so! I confess that this decade of odes shakes any confidence which I have been disposed to put in the Preface very much.

In fact, these odes are out of place among the mass of others belonging to a degenerate time (變雅), and fully deserved to be ranked with the first eighteen pieces of this Part, which are ascribed to the duke of Chow.

Choo thinks the piece celebrates the services in the temple of some noble landed proprietor, and he says that the 我 in l. 4 of st. 1 is that individual's designation of himself. I incline rather to the view of others, put in a strong light by Kēang, that the services spoken of are those of the king's ancestral temple. The 我 is simply the poet's identification of himself with the Parties of whom he sings.

St. 1, 茨,—see on Liv. II. 棘 is another name for it as a thorny bush. 楚楚 expresses the luxuriance and denseness of the growth. 言 is the initial particle; and 抽 = 除, 'to take away.' L. 3 = 古人何乃爲此事

視祭于祊。祀。亨。或肆。或將。烝。嘗。或剝。或。爾。牛。羊。以。往。濟。濟。跄。跄。絜。福。以。侑。以。介。景。饗。以。祀。以。妥。以。爲。酒。食。以。盈。我。庾。維。億。

And our stacks can be counted by tens of myriads,  
We proceed to make spirits and prepare viands,  
For offerings and sacrifice;  
We seat the representatives of the dead, and urge them to eat:—  
Thus seeking to increase our bright happiness.

- 2 With correct and reverent deportment,  
The oxen and sheep all pure,  
We proceed to the winter and autumnal sacrifices.  
Some flay [the victims]; some boil [their flesh];  
Some arrange [the meat]; some adjust [the pieces of it].  
The priest sacrifices inside the temple gate,

乎, 'Why was it that the ancients did this?' The writer ascends, in the line, in thought, to the first founders of the Chow dynasty, who laid its foundations in the attention which they paid to agriculture. The answer to the question is given in ll. 4—6. 與與 and 翼翼 are synonymous expressions, denoting the plentiful app. of the crops. 我 in l. 7 is incompatible with the view of the old interpreters, that the piece is descriptive of the practices of an ancient time. 庾—the stacks in which the sheaves of grain were built up in the fields. L. 10—以獻祀, 'wherewith to offer sacrifices.' Ying-tuh observes that we are not to distinguish between 饗 and 祀, and that the line stands as it does from the necessity of the poet. 妥=安, 'to make comfortable.' The object of this character is the 尸, mentioned in st. 5, a representative or personator of the worthy who was sacrificed to. The dead, existing now in their 神 or spirit-state, of course were not visible, and one of the sacrificer's relatives was selected to represent him in the ceremony. The representative was supposed to be taken possession of for the time by the represented, so that we read in the Le Ke, 一尸, 神象. 'The She was the visible image of the spirit.' The person selected for this part, according to certain rules found, up and down, in

the Le Ke, was necessarily inferior in rank to the principal sacrificer, yet for the time he was superior to him, occupying the place of his departed ancestor. This circumstance, it was supposed, would make him feel uncomfortable; and therefore as soon as he appeared in the temple, the sacrificer was instructed, by the director of the ceremonies, to ask him to be seated, and to place him at ease; after which he was urged to eat, and to take some refreshment, which is here expressed by 侑 (= 勸). [The practice of using these representatives of the dead was disused after the Chow dynasty.] St. 2 describes the progress of the sacrifice, but still only a preparatory stage of it, L. 1 is explained by 有容, 'were of correct deportment,' and is to be understood of the various officers whose functions are described in ll. 4, 5. In l. 2, 爾 must be construed with 絜, so that the two characters, = 'pure-like are.' If we take 爾 as the pronoun, the line is to me altogether out of connection. L. 3,—see i. VI. 4. The names of the sacrifices are used for the offering them; and while only two of the seasonal sacrifices are mentioned, we must extend them so as to include the other two. 亨,—as in I. xv. I. 6. Choo interprets 肆 of putting the prepared ment on the trays or stands for it, and 將 of then carrying the trays into the temple. This is the view of the characters given by Ch'ing; but these operations are appropriate more to

事孔明。先祖  
是皇。神保是  
饗。孝孫有慶。  
報以介福。萬  
壽無疆。  
執爨。踏踏。爲  
俎。孔碩。或燔  
或炙。君婦莫  
莫。爲豆孔庶。  
爲賓爲客。獻

And all the service is complete and brilliant.  
Grandly come our progenitors;  
Their Spirits happily enjoy the offerings;  
Their filial descendant receives blessing:—  
They will reward him with great happiness,  
With myriads of years, life without end.

- 3 They attend to the furnaces with reverence;  
They prepare the trays, which are very large;—  
Some for the roast meat; some for the broiled.  
Wives presiding are still and reverent,  
Preparing the numerous [smaller] dishes.  
The guests and visitors

the service described in the next st. I have therefore followed Maou, who defines 肆 by 陳于牙, and 將 by 齊其肉, 'arrange the meat on stands,' and 'adjust the pieces of it' Kéang supports this view. L. 6. 祝, 'to pray,' 'one who makes or recites prayers.' It is evident that the word is here the designation of an officer, and not a verb,—as Lacharme makes it, '*Ritus precatationum peraguntur.*' I translate it by *priest*, for want of a better term; see *Ann.*, VI. xiv. 祔 is 'the space inside the gate of the temple;—as if to give the Spirits of the dead a welcome on their entrance into the edifice. L. 8. By 先祖 we are to understand all the ancestors to whom the sacrifices were presented. 皇 is defined by 大, 'great,' and 君, 'ruler.' The 'Complete Digest' gives the meaning as I have done,—先祖儼君臨之尊. L. 9. Choo takes 神保 as an honourable designation of the 尸, which we might translate 'surety of the Spirits.' The structure of the line, corresponding to the one before, so that 保神 seems to answer to 先祖, serves to recommend this view; but 保 in st. 5 is evidently different from the 尸.

I must therefore take 保, with Maou, as 安, 'quietly,' 'happily,' and construe as in the translation. L. 9. 孝孫, 'filial grandson,'—filial descendant, is the name given to the sacrificer.

St. 8 goes on to the setting forth and further business of the sacrifice. 爨 = 竈, 'a furnace.' 執, 'to hold,'—to attend to. 踏踏 expresses 'reverence of manner.' L. 2. The 俎 were stands, of no great height, on which the meat and its accompaniments were placed. L. 8. Choo takes 燔 of the roasted flesh generally; 炙 of the broiled liver. Ying-tah says that meat on which the operation of 燔 passed was more difficult to cook, and required to be kept nearer the fire than that which was subjected to 炙. L. 4. 君婦 = 主婦, 'the presiding wives;—the queen and other ladies of the harem;—see the note on the Interpretation of I. I. 1. 莫莫 denotes 'a still and reverent manner.' 豆, —as in I. xv. V. 2; dishes containing sauces, cakes, condiments, &c. L. 6 —9. The guests and visitors were nobles and officers of different surnames from the sacrificer, chosen by divination to take part in the sacrificial service. L. 7 describes the ceremonies of

如式。爾百福。既齊。既稷。卜。爾百福。既齊。既稷。孝祀。神嗜。飲食。祖。資。孝孫。苾芬。莫愆。工祝。致告。我孔熯矣。式禮。福。萬壽攸酢。保。是格。報。以介。度。笑語卒獲。神。酬。交錯。禮儀卒。

Present the cup, and drink all round.  
Every form is according to rule;  
Every smile and word are as they should be.  
The Spirits quietly come,  
And respond with great blessings:—  
Myriads of years as the [fitting] reward.

- 4 We are very much exhausted,  
And have performed every ceremony without error.  
The able priest announces [the will of the Spirits],  
And goes to the filial descendant to convey it.  
'Fragrant has been your filial sacrifice,  
And the Spirits have enjoyed your spirits and viands.  
They confer upon you a hundred blessings;  
Each as it is desired, each as sure as law.  
You have been exact and expeditious;

drinking which took place between them, the representative of the dead, and the sacrificer; which it would be tedious to attempt: to describe in detail. 交錯, 'crosswise and diagonally,' about equal to our 'all round.' 卒=盡 'altogether.' 度=合於法度, 'according to rule;' 獲=得其宜, 'as in the translation. It seems to me, however, that these four lines are out of place at this part of the service, and that they would come in better in a description of the feast, which followed the sacrifice. L. 9. 神保, 'as in last stanza. 格=來, 'to come.' I suppose the spirits would come in the persons of their representatives. L. 12. 酢=報, 'to recompense.' This would be the reward of the sacrificer for his filial dutifulness.

St. 4. In this stanza and the next we have the conclusion of the sacrifice. 熯=竭, 'to be exhausted,' and the critics expand it by 筋力

竭, 'the strength of our sinews is exhausted.' 式 is explained by 用; but we need hardly seek to translate it. 善其事曰工, 'To be skilful at one's business is called 工.' 致告=致神意以告主人, 'conveys the mind of the Spirits, and announces it to the sacrificer; having learned their mind from their representatives. 資=予, 'to give;' but we must understand the term here of the conveying the message he was charged with. 苾芬=香, 'fragrant.' 嗜, 'to delight in,' 'to relish.' 卜, 'as in i. VI. 4. L. 8. 幾 is explained by 期, 'to expect,' 'to prognosticate;' 式=法, 'what is law or rule.' The meaning must be, I think, as I have expressed it. I cannot understand Choo, when he says that 如式 intimates 'the number of the blessings.'



兄弟。廢徹。聿歸。鼓鐘。醉止。工祝。既戒。禮儀<sup>五章</sup>爾極。既匡。既敕。永錫。  
 備言。不遲。諸宰。送尸。皇尸。致告。孝孫。既備。時萬。鐘鼓。億。  
 燕私。諸父。君婦。神保。載起。神具。徂位。鼓。

You have been correct and careful:  
 They will ever confer on you the choicest favours,  
 In myriads and tens of myriads.'

- 5 The ceremonies having thus been completed,  
 And the bells and drums having given their warning,  
 The filial descendant goes to his place,  
 And the able priest makes his announcement,  
 'The Spirits have drunk to the full.'  
 The great representative of the dead then rises,  
 And the bells and drums escort his withdrawal,  
 [On which] the Spirits tranquilly return [to their place].  
 All the servants, and the presiding wives,  
 Remove [the trays and dishes] without delay.  
 The [descendant's] uncles and cousins  
 All repair to the private feast.

Ll. 9, 10 are complimentary to the master of the sacrifice on the manner in which all the ceremonies of the service had been attended to. 齊=整, 'to arrange,' 'exact'; 稷=疾, 'to be expeditious'; 匡=正, 'correct'; 敕, 'to charge,' 'careful' 極=至, 'to the utmost' 時=是, which we may consider as meaning 'to be,' or=於是, 'hereupon;' but we can hardly translate it.

St. 5 brings us to the conclusion of the sacrifice. 戒 in l. 2 is defined by 告, 'to announce,' the meaning being that the music now announced the end of the service (告終). L. 3. The sacrificer now left the place which he had occupied during the service, descended from the hall of ceremony, and took his place at the foot of the stair on the east,—the place appropriate to him, I suppose, in dismissing his guests. L. 4,—as in the last st. The priest took the message contained in l. 5 to the sacrificer from the representative of the Spirits. Ying-tah is quite incorrect in supposing that the message was

taken from the master to the representative. 具=俱, 'all.' We cannot suppose 醉 to mean anything more than the translation expresses. L. 8. This line was referred to in connection with the 8th of st. 2, as proving that 神保 could not be another name for the 尸. Even Choo seems not to identify them here, for he says,—送尸而神歸, 'when the *She* are escorted away, the Spirits return.' Where do they return to? The answer to this given by Ch'ing K'ang-shing is—'to heaven.' 宰=家宰, 'a steward.' 諸宰 applies to all the servants about the household, or the royal establishment. 君婦,—as in st. 3. 廢=去, 'to remove;' kindred in meaning with 徹. The removal of the dishes terminated the sacrificial service, but the sacrificer proceeded to entertain his relatives at a private feast. 諸父兄弟,—'all, old and young, who were of the same surname as the sacrificer.' 備=具, 'all.'

樂具入奏。以  
綏後祿。爾殽  
既將。莫怨具  
慶。既醉。既飽。  
小大稽首。神  
嗜飲食。使君  
壽考。孔惠孔  
時。維其盡之。  
子子孫孫。勿  
替引之。

- 6 The musicians all go in to perform,  
And give their soothing aid at the second blessing.  
Your viands are set forth;  
There is no dissatisfaction, but all feel happy.  
They drink to the full, and eat to the full;  
Great and small, they bow their heads, [saying],  
'The Spirits enjoyed your spirits and viands,  
And will cause you to live long.  
Your sacrifices, all in their seasons,  
Are completely discharged by you.  
May your sons and your grandsons  
Never fail to perpetuate these services!'

VI. *Sin nan shan.*

田曾原畇甸維南信<sup>二</sup>山信  
之孫隰畇之禹山彼<sup>章</sup>南

- 1 Yes, [all about] that southern hill  
Was made manageable by Yu.  
Its plains and marshes being opened up,  
It was made into fields by the distant descendant.

言 has the force of 也 and 焉, terminating with a pause the first member of the line.

St. 6. The feast was given in the apartment of the temple behind the hall where the sacrifice had been performed, so that the musicians are represented as entering—going in—to continue at the feast the music which they had discoursed at the sacrifice. In l.2 the feast is called 後祿, 'an after happiness,' i.e., a blessing and privilege following on the sacrifice. They had drunk then; now they were both to eat and drink. The 爾 in l.3 cannot be got rid of, as in st. 2. We must, I think, come to the conclusion that the ode was written in compliment to the sacrificer—the king, probably—by one of the relatives who shared in the feast; and so

here he addresses him directly. 將=進, 'to send forward,' or 行, 'to go round.' 慶, 'to rejoice,' 'be happy.' Ll. 9, 10 are descriptive of the sacrifice that had been offered, and of all others of the same kind in the same temple, so that the Head of the family discharged them (盡之=盡其禮), in great accordance with the statutes (惠=順), and with the seasons for them. 替=廢, 'to discontinue,' 引, 'to lead out,'=to prolong. 之 refers to the sacrifices.

The rhymes are—in st. 1, 棘. 稷. 翼. 億. 食. 祀. 侑., 福., cat. 1, t. 3: in 2, 踰.

穀。足。渥。霖。益。雨。上<sup>二章</sup>南。我  
 生。既。既。之。雪。天。東。疆  
 我。霑。優。以。霽。同。其。我  
 百。既。既。霖。雲。畝。理。

We define their boundaries, we form their smaller divisions,  
 And make the acres lie, here to the south, there to the east.

- 2 The heavens over head are one arch of clouds,  
 Snowing in multitudinous flakes.  
 There is superadded the drizzling rain.  
 When [the land] has received the moistening,  
 Soaking influence abundantly,  
 It produces all our kinds of grain.

羊, 嘗, 亨\*, 將, 祜\*, 明\*, 皇, 饗,  
 慶\*, 疆, cat. 10; in 3, 踏\*, 碩, 炙\*, 莫,  
 庶, 客\*, 錯, 度, 獲\*, 格\*, 酢\*, cat.  
 5, t. 3; in 4, 燠, 愆, 孫 (prop. cat. 13), cat.  
 14; 祀, 食, 福\*, 式, 稷, 敕, 極, 億,  
 cat. 1, t. 3; in 5, 備\*, 戒\*, 告 (prop. cat. 3),  
 cat. 1, t. 3; 止, 起, 卬, t. 2; 尸, 歸, 遲, 私,  
 cat. 15, t. 1; in 6, 奏 (prop. cat. 4), 祿, cat. 3,  
 t. 3; 將, 慶\*, cat. 10; 飽\*, 首, 考\*, cat.  
 3, t. 2; 盡, 引, cat. 12, t. 1.

Ode 6. Narrative. HUSBANDRY TRACED TO ITS FIRST AUTHOR; DETAILS ABOUT IT, GOING ON TO THE SUBJECT OF SACRIFICES TO ANCESTORS. There is a close connection between this ode and the last, and the critics suppose that they proceeded from the same writer; this one being fuller on the subject of husbandry and more concise on that of sacrifice. The Preface refers it to the time of king Yêw, and thinks that the author wrote it under an impression of grief that that monarch had ceased to pay regard to the statutes of king Ching, under whom the political and land systems of the Chow dynasty were first fully organized. But there is nothing in the ode to suggest to us the idea either of Yêw or of Ching.

St. 1. In ll. 1, 2, there is a recognition of the work of the great Yu, as the real founder of the kingdom of China, extending the territory of former elective chiefs, and opening up the country. This merit was universally attributed to him, and the writer acknowledges it. 信 =

信乎, 'True it is!' 南山, —as in iv. V. 1, *et al.* This hill bounded the prospect to the south from the capital of Chow, and hence the

writer makes mention of it. As Yen Ts'an says, he does not mean to confine the work of Yu to that part of the country; but on the other hand there is nothing in the language to afford a confirmation of the statements of the Shoo about that hero's achievements. 甸 =

治, 'to regulate,' 'to reduce to order.' Ll. 3, 4. 畇畇 = 墾辟貌, 'the app. of being opened up for cultivation.' Ying-tah says that 墾 denotes the use of the plough, and 辟 the clearing away of the wild natural growth of the ground. Whom are we to understand by 曾

孫? The old interpreters all say—king Ching. Choo says,—the principal in the sacrifice; who is with him, as in the last piece, some great landed proprietor. Technically, the terms denote—'the great-grandson,' but they are used, more generally, for any remote descendant. I agree with Choo in referring them to the principal in the sacrifices, which the poet had in his mind; but those royal, I think; and some one of the kings of Chow is intended. 田之 = 'fielded them.'

Ll. 5, 6. 我 is used as in the last piece. The writer would be a cadet of the royal House, and identifies himself with its services. 疆 denotes the larger divisions of the country into fields; 理, the divisions of the fields into smaller portions by paths and ditches. The last line simply expresses the direction of the fields according to the course of the channels and the nature of the ground. See Medhurst's dictionary on the character 畝.

St. 2 describes the influences that operate in winter and spring to prepare the ground for the labours of the husbandman. 同雲 is under-

三章 疆場翼翼。黍稷彧彧。曾孫之穡。以爲酒食。畀我尸賓。壽考萬年。  
 四章 中田有廬。疆場有瓜。是剝是菹。獻之皇祖。曾孫壽考。受天之祜。  
 五章 祭以清酒。從以騂牡。享于祖考。執其

- 3 The boundaries and smaller divisions are nicely adjusted,  
 And the millets yield abundant crops,  
 The harvest of the distant descendant.  
 We proceed to make therewith spirits and food,  
 To supply our representatives of the dead, and our guests;—  
 To obtain long life, extending over myriads of years.
- 4 In the midst of the fields are the huts,  
 And along the bounding divisions are gourds.  
 The fruit is sliced and pickled,  
 To be presented to our great ancestors,  
 That their distant descendant may have long life,  
 And receive the blessing of Heaven.
- 5 We sacrifice [first] with pure spirits,  
 And then follow with a red bull;  
 Offering them to our ancestors.

stood by Choo of the clouds all one colour (—色). 雨 is the verb. *Fun-fun* denotes 'the app. of the falling snow;' *mih-muh*, that of 'drizzling rains of spring.' Ll. 4, 5 describe the ground after receiving plenty (優) of the rain, moistening it (溼), soaking into it (*chen*), all in sufficient measure (足).

St. 3 describes the abundant harvest in consequence, and the devoting of a portion of it to sacrificial purposes. L. 1. Ho Kēac (何楷; Ming dyn.) says, '*K'ang* and *yih* are both the names of the boundaries of the fields; the former of those marking off the space of a *tsing* (井), cultivated by 8 families, and the latter the subdivisions of this assigned to each family.' 翼翼 denotes 'the well defined adjustment of those divisions.' L. 2. *Yuh-yuh* denotes 'the

abundant app. of the grain.' L. 3 ascribes the rich harvest all to the virtue of the king. Ll. 4—6,—as in the last ode. L. 6 specially applies to the king.

St. 4. The hundred *mow* in the centre of a *tsing* were devoted to the govt., and in the middle of them again were 20 *mow*, assigned to the eight families cultivating the space; and on them were erected the huts in which they lived, while they were actively engaged in their agricultural labours. 菹,—'pickled vegetables.' The term here denotes both the process of pickling and the result. 剝 is not only to peel the skin off, but also to elice the fruit. 祜—福, 'blessing.'

St. 5. 清酒—'clear spirits.' The critics have much to say on the preparation of these, on which we need not enter, excepting that they were flavoured and made fragrant by various admixtures. The pouring out of them com-

萬壽無疆。報以介福。先祖是皇。祀事孔明。苾苾芬芬。是烝是享。<sup>六章</sup>血膋。其毛。以啟。鸞刀。取其以啟。

[Our lord] holds the knife with tinkling bells,  
To lay open the hair of the victim,  
And takes its flesh and fat.

- 6 Then we present, then we offer;  
All round the fragrance is diffused.  
Complete and brilliant is the sacrificial service;  
Grandly come our ancestors.  
They will reward [their descendant] with great blessing,—  
Long life, years without end.

VII. *P'oo t'een.*

自古農食其我十歲甫倬<sup>二章</sup>甫田。我陳取千取田。彼

- 1 Bright are those extensive fields,  
A tenth of whose produce is annually levied.  
I take the old stores,  
And with them feed the husbandmen.  
From of old we have had good years,

menced the services, being intended to bring the Spirits down (降神). The libations were followed by the sacrifice of a red bull (騂=赤), red being the colour in the victims slain under the Chow dynasty. 祖考=先祖 in st. 2 of last ode. Choo says that ll. 4—6 describe the action of the principal in the sacrifice himself (執者主人親執也); Yen Ts'an. that such action was delegated to a high official. The text does not enable us to come to a decision in the matter. 鸞刀, —small bells were somehow attached to the handle of the knife so as to give a tinkling sound during the operations. The first operation was to lay open the hair, and declare that it was of the proper colour. that the victim was 'without spot.' 膋=脂膏. 'the fat.' The burning of the fat was the second step in inviting the

St. 6. 烝 is taken by some as the name of the winter sacrifice; but it is evidently synonymous here with 享, and is to be taken as 進, 'to bring or send forward.' The 'Complete Digest' gives 由是, 'from this,' 'then,' for the simple 是. Ll. 2—6, —as in the last ode.

The rhymes are—in st. 1, 甸, 田, cat. 12, t. 1; 理, 畝, cat. 1, t. 2; in 2, 雲, 霧, cat. 13; 霏, 渥, 足, 穀, cat. 3, t. 3; in 3, 翼, 或, 穡, 食, cat. 1, t. 3; 賓, 年, cat. 12, t. 1; in 4, 廬, 瓜, 蒞, cat. 5, t. 1; 祖, 祐, t. 1; in 5, 酒, 牡, 考, cat. 3, t. 2; 刀, 毛, 膋, cat. 2; in 6, 享, 明, 皇, 疆, cat. 10.

以與以<sup>章</sup>髦攸穉或南有  
社我我士止穉耔畝年  
以犧齊烝攸黍或今  
方羊明我介稷耘適

And now I go to the south-lying acres,  
Where some are weeding, and some gather the earth about  
the roots.

The millets look luxuriant;  
And in a spacious resting place,  
I collect and encourage the men of greater promise.

- 2 With my vessels full of bright millet,  
And my pure victim-rams,  
We sacrificed to [the Spirits of] the land, and to [those of] the  
four quarters.

Ode 7. Narrative. PICTURES OF HUSBANDRY  
AND SACRIFICES CONNECTED WITH IT. HAPPY  
UNDERSTANDING BETWEEN THE PEOPLE AND  
THEIR SUPERIORS. Here, again, we must reject  
any reference to kings Yêw and Ching. Who  
the 'I' in the piece is, it is difficult to say, but  
evidently he and the 'distant descendant' are  
different persons; and not one, as Choo makes  
them out to be. I suppose he may have been  
an officer of the king, who had the charge of the  
farms, as we may call them, in the royal domain.  
That the piece describes what was taking place  
under his observation, and not the state of  
things in any former reign, is plain from the  
'now (今),' in st. 1, l. 6.

St. 1. Ll. 1, 2. 倬='bright-looking.' 甫  
=大, 'large,' 'extensive.' Maou says that  
甫田 means 'all the fields under heaven,' i.e.,  
all the fields of the kingdom; but evidently the  
poet is speaking of what came under his eye.  
L. 2 tells the revenue from the produce which was  
paid to the crown,—a tenth (什一); the 10th  
of every hundred, and the 1000th part of every  
ten thousand. Maou seems to have attached  
no definite idea to the 十 and 千, and says  
that they designate the largeness (多) of the  
revenue;—in which he is quite in error. Choo,  
after Ch'ing, takes the two characters as =  
10,000, and makes the revenue to have been a  
ninth;—see Yen Ts'an on the passage. I have  
followed Yen's view;—had come to it, indeed,  
before I examined his Work.

Ll. 3, 4. 陳=舊粟 'the old grain,'  
arising from the abundance of former harvests.  
mentioned in l. 5 (有年='years of plenty').

By 我 we can only understand the writer or  
speaker in the piece. When Yen Ts'an takes it  
of the husbandmen, as if they were speaking in  
their own persons, he overturns all rules of exe-  
gesis. 食, 'to feed,' may be extended so as to  
embrace all the duty which was anciently held  
to devolve on a ruler;—see Men. II. Pt. ii. IV. 5.

In l. 7, 耘=除草, 'to take away the grass,'

'to weed;' 耔=離本, 'to cover up the  
roots.' How this last operation was done is a  
disputed point, on which we need not enter.  
L. 8. 穉 describes the 'luxuriant appearance'  
of the springing millets. Ll. 9, 10. Ch'ing takes

介 as = 舍 and 廬舍, 'the huts,'—those  
mentioned in st. 4 of last ode; but why introduces  
here a new meaning of the term? Choo gives

for l. 9—於其所美大止息之

處, which is better; but the meaning of 美

is not in 介. 攸=所, 'the place which.'

烝=進, 'to advance,' but the meaning is  
here more 'to encourage.' 髦=俊, 'of  
superior character.'

The general rule was that the sons of hus-  
bandmen should continue husbandmen; but  
their superior might select those among them in  
whom he saw promising abilities, and facilitate  
their advancement to the higher grade of offi-  
cers. We are not to suppose that he did so in  
the case mentioned in the text, but his easy  
condescension and familiar intercourse with  
them would keep ambition alive in the aspiring  
youth among them.

我田既臧。農夫  
之慶。琴瑟擊鼓。  
以御田祖。以祈  
甘雨。以介我稷。  
黍。以穀我士女。  
曾孫來止。以其  
婦子。饁彼南畝。  
田畯至喜。攘其  
左右。嘗其旨否。  
禾易長畝。終善

That my fields are in such good condition  
Is matter of joy to my husbandmen.  
With lutes, and with drums beating,  
We will invoke the Father of husbandry,  
And pray for sweet rain,  
To increase the produce of our millets,  
And to bless my men and their wives.

- 3 The distant descendant comes,  
When their wives and children  
Are bringing food to those [at work] in the south-lying acres.  
The surveyor of the fields [also] comes, and is glad.  
He takes [of the food] on the left and the right,  
And tastes whether it be good or not.  
The grain is well cultivated, all the acres over;

St. 2. We are to understand that the sacrifices mentioned in I.3 had been sacrifices of thanksgiving offered at the end of the harvest of the preceding year, and that that in II.7,8 either had been or was about to be offered in the spring, to which the piece has reference. Ll. 1,2. 以, = 用, and may be translated 'with.' 齊 is here the same as 粢; and 明粢 was an established name for the sacrificial millet. The order of the terms is here inverted from the necessities of the rhyme. 犧 is the name for 'a pure, unblemished victim.' L.3. Both Maou and Choo say that by 社 is meant 'the sacrifice to 后土,' or 'to sovereign Earth,' meaning the earth as the supreme Power in correlation with Heaven; but I agree rather with Ch'ing, who understands it as the sacrifice to the Spirits presiding over the productive energies of the land (五土之神, 能生萬物者). 方 is the Spirits presiding over the 'four quarters of the sky,' and ruling all

atmospherical influences. Choo understands II. 4,5 as an acknowledgment by the proprietor that the condition of his fields was a blessing he was indebted for to his husbandmen (我田之所以善者, 非我之所能致也, 乃賴農夫之福而致之耳). I prefer taking them as in the translation, 慶 having the sense of 'felicitation.' So, Yen Ts'an (我田盡善, 農夫喜慶之). L.7. 御 = 迎, 'to meet'; here = 'to invoke.' By 'the Father of fields' is intended the mythical emperor Shin-nung (神農), who first taught men the art of husbandry. Acc. to the Chow Le, the 1st of the odes of Pin was sung at the sacrifice for rain. 穀, 'to render happy,' = to bless with abundance.

St. 3. Here the king appears on the scene in the 'distant descendant.' Ll. 2—4. see on I.xv. I. 1. 以 here is equivalent, I suppose, to 同 there. The old men, who were unequal to field

且<sup>四</sup>有。曾孫不怒。  
農夫克敏。  
曾孫之稼。如茨。  
如梁。曾孫之庾。  
如坻如京。乃求  
千斯倉。乃求萬  
斯箱。黍稷稻粱。  
農夫之慶。報以  
介福。萬壽無疆。

Good will it be and abundant.  
The distant descendant has no displacency;  
The husbandmen are encouraged to diligence.

- 4 The crops of the distant descendant  
Look [thick] as thatch, and [swelling] like a carriage cover.  
The stacks of the distant descendant  
Will stand like islands and mounds.  
He will seek for thousands of granaries;  
He will seek for myriads of carts.  
The millets, the paddy, and the maize,  
Will awake the joy of the husbandmen;  
[And they will say], 'May he be rewarded with great happiness.  
With myriads of years, life without end!'

work, led on the women and children, with the provisions. Ll. 5,6 apply to the surveyor of the fields; some think, to the king also. 攘=取 'to take.' 其左右=其左右之饋, 'the provisions on the left and right.' Ll. 7,8. 禾 is used generally for all growing grain. 易=治, 'to be in good order.' 長 is explained here by 竟, 'to finish,' 'the utmost,' it=our 'all over.' 終...且, —as in I. iii. IV. 4, et al. 有, —as in ii. III. 3.

St. 4 稼, —as in I.xv.I. 7. 茨 is not, as where it has hitherto occurred, the *tribulus terrestris*, but means the 'thatch of a house,' made, it is said, out of the *maou* (茅) grass. As thick as thatch would be the crops. 梁, —as in I.xi.III. 2, 'the curved end of a carriage pole,' here denoting the swelling appearance of the crop, looked at from below. 庾, —as in

V. 1. 坻, —as in I.xi.IV. 2. 京, —as in I.iv. VI. 2. Ll. 5,6. 乃 expresses the transition of the thought. 倉 as in V. 1; 箱, —as in v.IX 6. The 斯=其. Wang Yin-che adduces the lines in his instances of that usage of the character—'He will seek for thousands, to wit of granaries,' &c. L. 9, —as in st. 2; and ll. 9,10, express what will be the wishes and prayers of the husbandmen.

The rhymes are—in st. i, 田, 千, 陳, 人, 年, cat. 12, t. 1; 畝, 籽, 薺, 止, 士, cat. 1, t. 2; in 2, 明, 羊, 方, 臧, 慶, cat. 10; 鼓, 祖, 雨, 黍, 女, cat. 5, t. 2; in 3, 止, 子, 畝, 喜, 右, 否, 畝, 有, 敏, cat. 1, t. 2; in 4, 梁, 京, 倉, 箱, 梁, 慶, 疆, cat. 10; 稼, 庾, cat. 5, t. 2.



VIII. *Ta t'ëen.*

大田 大田  
 大田多稼。既種既  
 戒。既備乃事。以我  
 覃耜。俶載南畝。播  
 厥百穀。既庭且碩。  
 曾孫是若。  
 既方既皂。既堅既  
 好。不稂不莠。去其  
 螟螣。及其蟊賊。無  
 害我田穉。田祖有

- 1 Large are the fields, and various is the work to be done.  
 Having selected the seed, and looked after the implements,  
 So that all preparations have been made for our labour,  
 We take our sharp plough-shares,  
 And commence on the south-lying acres.  
 We sow all the kinds of grain,  
 Which grow up straight and large,  
 So that the wish of the distant descendant is satisfied.

- 2 It ears, and the fruit lies soft in its sheath;  
 It hardens and is of good quality;  
 There is no wolf's-tail grass, nor darnel.  
 We remove the insects that eat the heart and the leaf,  
 And those that eat the roots and the joints.  
 So that they shall not hurt the young plants of our fields.

Ode 8. Narrative. FURTHER PICTURES OF  
 HUSBANDRY AND SACRIFICES CONNECTED WITH IT.

St. 1 describes the labours of the spring. 大  
 田—甫田 in the last ode. 稼 may have  
 here its proper meaning of 'sowing the seed,'  
 including, however, all the other labour in con-  
 nection with that. L. 2 refers to the preparatory  
 work done in the winter. 種—擇其種,  
 'to select the seed; 戒—飭其具, 'to put  
 the implements in good order.' L. 3. 乃—則.  
 As Yen Ts'an expands the line, 二者 (the two  
 things mentioned in l. 2) 既已周備, 乃  
 可以從事於耕 L. 4. 耜—as in I.  
 xv. I. 1. 覃 (read yen)—利, 'sharp.' L. 5.  
 俶—始, 'first,' 'to begin.' 載—事, 'busi-

ness.'—'Our first business is with, we first go  
 to work on, the south-lying acres.' L. 7 de-  
 scribes the growth of the grain. 庭—直,  
 'straight.' In l. 8, 若—順, 'to accord with.'  
 曾孫 is under the government of this 若—  
 The labours of the husbandmen and their suc-  
 cess were all in accordance with the wishes of  
 the distant descendant (民能順曾孫  
 之意).

St. 2 describes the growth of the grain and  
 the labours of summer. It is tried to explain  
 方 by 房, 'a house,' referring to the grain  
 when it bursts from the ear, and the husk is all  
 but empty. As the husk fills, but the grain is  
 still soft, it is called 阜. 稂—as in I. xiv.  
 IV. 1; 莠—as in I. viii. VII. 1, 2:—see the

婦子。曾孫來止。以其  
 婦之利。此有滯穗。伊寡  
 斂穧。彼有遺秉。不穫穧。此有不  
 遂及我私。彼有  
 祁祁。雨我公田。  
 有渰萋萋。興雨  
 神。秉畀炎火。

May the Spirit, the Father of husbandry,  
 Lay hold of them, and put them in the blazing fire!

- 3 The clouds form in dense masses,  
 And the rain comes down slowly.  
 May it rain first on our public fields,  
 And then come to our private!  
 There shall be young grain unreaped,  
 And here some sheaves ungathered;  
 There shall be handfuls left on the ground,  
 And here ears untouched:—  
 For the benefit of the widow.
- 4 The distant descendant will come,  
 When their wives and children  
 Are bringing food to those [at work] on the south-lying acres.

Shoo, IV.ii.4. The insects in ll.4,5 are described as 'caterpillars which injure the growing grain,' and are said to attack, severally, the different parts of the plant mentioned in the translation. We cannot, with our present knowledge, give to each its proper name. 穧 is applied to the young of plants, animals, and men; specially and properly, it denotes, as here, 'young grain.' Ll.7,8 are to be taken with Choo, as a prayer, though a good enough meaning is drawn from them by Yen Ts'an and others, who read them as indicative. 田祖, —as in the last ode. 田祖有神—田祖之神, 'the Spirit of the Father of husbandry.' The 有 must be considered here to have the expletive usage which often belongs to it.

St.3 describes the loyal feeling of the husbandmen, and some ways in which kindness to the poor was manifested. Ll.1—4 are best taken, like 7,8 of last stanza, as expressing the wish or prayer of the husbandmen. 有渰 is descriptive of 'the clouds gathering,' and 萋

萋 of their being collected in dense masses. 祁祁—徐, 'gently.' 'The rain comes,' says Yen Ts'an, 'so to as soak the ground, but yet not breaking the elods.' Ll.3,4,—see on Mencius, III. Pt.i. III.9,19. L.5, probably refers to patches where the grain had not ripened as in the field generally, and which were left for the poor and the widow. L.6. 穧—束, 'bundles,' or 'sheaves.' Some bundles would purposely be left, not gathered in; and so with some handfuls in l.7, and ears in l.8. 滯—遺棄, 'left behind.' Only the 'widow' is specified in l.8, but the benefit, no doubt, extended to the poor generally. 伊—維, nearly — 'to be.'—Compare the legislation of Moses, in connection with the harvest, for the poor, in Deuteronomy xxiii.19—22, et al.

St.4. Ll.1—4,—as in st.3 of last ode. 'There, however,' says Choo Kung-ts'een, but I am not sure that he is correct, 'the great personages appear in the spring, to stimulate the husbandmen to diligence, but here in the harvest, to rejoice with them in the success of their labours.' The words here are those of the hus-

介以稷。與其禋。喜。田  
景祀。以其騂。來。峻  
福。以享黍。黑。以方至

The surveyor of the fields [also] will come and be glad.  
They will come and offer pure sacrifices to the Spirits of the  
four quarters,  
With their victims red and black,  
And their preparations of millet:  
Thus offering, thus sacrificing,  
Thus increasing our bright happiness.

IX. *Chen pe Loh e.*

作有茨。福子泱矣。瞻<sup>一章</sup>矣瞻  
六奭。韎祿至泱。維彼  
師。以韎如止。君水洛  
彼洛

- 1 Look at the Loh,  
With its waters broad and deep.  
Thither has come our lord,  
In whom all happiness and dignity are concentrated.  
Red are his madder-dyed knee covers,  
In which he might raise his six armies.

bandmen, stimulating one another, to rejoice the heart of their superior.' However this be, we must understand the sacrifices immediately spoken of as sacrifices of thanksgiving for the bountiful harvest. 禋 is the name for a sacrifice offered with a pure mind;—as in the Shoo, II. i. 6. 方禋祀 = 禋祀四方之神, 'purely sacrifice to the spirits of the four quarters.' They would not do so, however, all at once, or all in one place, but in the several quarters, as they went along on their survey of the royal domain. For each quarter the colour of the victim was different, and hence we have the specification in I. 6 of a red victim which was offered to the Spirit of the south, and of a black victim, which was offered to the Spirit of the north. Choo says that I. 9 expresses the wish of the people for the happiness of the distant descendant. It seems more natural to take it as I have done.

The rhymes are—in st. 1, 戒\*, 事, 韎  
畝\*, cat. 1, t. 2; 碩\*, 若\*, cat. 3, t. 3: in 2,

阜\*, 好\*, 莠, *ib.*, t. 2; 膳 (prop. cat. 6),  
賊, cat. 1, t. 3; 穽火\*, cat. 15, t. 2: in 3,  
萑, 祁, 私, cat. 15, t. 1; 穽, 齊, *ib.*, t. 2;  
穗, 利, *ib.*, t. 3: in 4, 止, 子, 畝\*, 喜,  
cat. 1, t. 2; 祀, 黑, 稷, 祀, 福, *ib.*, t. 3.

Ode 8. Narrative. THE FEUDAL PRINCES, MET AT SOME GATHERING IN THE EASTERN CAPITAL, PRAISE THE KING AS HE APPEARS AMONG THEM. To what time we should assign the piece, or who the king referred to was, we cannot tell. It seems quite absurd to assign the piece, with the Preface, to the reign of king Yêw, and say that it celebrates the ways of the ancient kings, to brand him for his neglect of them. Of the gatherings of the feudal nobles at the eastern capital, in the neighbourhood of the Loh, I have written on iii. IV.

St. 1. 洛,—see the Shoo, III. i. Pt. i. 53, 55, *et al.* As the 'eastern capital' was built near it, 洛 is often used for that in the Shoo. L. 2 here

保其家邦。同。君子萬年。至止。福祿既。水泱泱。君子。瞻彼洛矣。維。保其家室。璵璠有。至止。鞞琫有。水泱泱。君子。瞻彼洛矣。維。

2 Look at the Loh,  
With its waters broad and deep.  
Thither has our lord come,  
The gems at his scabbard's mouth all-gleaming.  
May our lord live myriads of years,  
Preserving his House!

3 Look at the Loh,  
With its waters broad and deep.  
Thither has our lord come,  
In whom all happiness and dignities are united.  
May our lord live myriads of years,  
Preserving his clans and States!

shows that the writer has the river in his view, though perhaps the occasion makes him speak of its waters in larger style than they deserved. 泱

泱 = 深廣貌, 'the app. of being deep and wide.' 君子 is here, evidently, = 天子, 'the son of Heaven,' the king. L. 4 is descriptive of him as concentrating in his own person all the happiness, riches, and dignity of the kingdom. 如茨, —as in VII. 4. Choo well explains the phrase here by 積, 'to be accumulated.' L. 5. Mei = 'madder-dyed.' I cannot accept the statement in the Shweli-wän that the term is a name of the madder plant; —see I. vii. XV. 1. 鞞 = 鞞, 'the knee covers.' 有璠, —as in iii. VI. 1.

L. 6. 作 = 起, 'to raise.' The whole line must be taken as I have translated it. We are not to suppose that the object of the meeting celebrated was to raise the king's armies for some martial expedition; but the nobles thus express their joy in him as a sovereign equal to his position. 'Six armies' was the force of 75,000 men, which the king could raise in the royal domain.

St. 2. L. 4. *Pc* (Maou has 畢 on the right) = 'a scabbard'; *pung* was the name of the gems

with which the king's scabbard was adorned about the top or mouth of it; and all the critics agree in taking *peih* of the gems at the end or bottom of it. But according to the analogy of the corresponding line in st. 1, and a hundred other lines in the *She*, *yüw-peih* can only be descriptive of the *pe pung*, and I have translated accordingly. L. 5, 6 contain a wish or prayer for the king or for his dynasty. 室家 = 'the fortunes of his family or dynasty.' 'The son of Heaven,' says Choo Taou-hing (朱道行; Ming dyn.) 'has all under heaven for his family (天子以天下爲家).'

St. 3. L. 4. 同 is equivalent to 聚, 'to be collected'; —as in iii. VI. 2; *et al.* 家邦 = 家室 in last stanza. All the great families and all the States or regions in the kingdom are considered as belonging to the sovereign.

The rhymes are— in st. 1, 茨, 師, cat. 15, t. 1: in 2, 璵, 室, cat. 12, t. 3: in 3, 同, 邦, cat. 9: and perhaps, 矣, 止, cat. 1, t. 2, in all the stanzas.

X. *Shang-shang chay hwa.*

裳裳者華

一  
裳裳者華。其葉湑  
兮。我覲之子。我心  
寫兮。我心寫兮。是  
以有譽處兮。  
二  
裳裳者華。芸其黃  
矣。我覲之子。維其  
有章矣。維其有章  
矣。是以有慶矣。

1. Splendid are the flowers,  
And the leaves are luxuriant.  
I see these princes,  
And my heart is entirely satisfied.  
My heart is entirely satisfied;—  
Right is it they should have praise and prosperity!

2. Splendid are the flowers,  
And deep is their yellow.  
I see these princes,  
Full of all elegance.  
They are full of all elegance;—  
Right is it they should have every blessing!

Ode X. Allusive and narrative. RESPONSIVE TO THE FORMER:—THE KING CELEBRATES THE PRAISES OF THE PRINCES. Nothing could be more natural than this view of the piece, which is given by Choo,—leaving the time and the king undetermined as in the preceding ode. The Preface says the piece was directed against king Yōw, who neglected the sons of ministers of worth, and gave the places which they should have occupied to mean creatures of his own. But there is nothing in the whole piece to lead our thought, away from the princes commended in it, to their fathers and ancestors.

St. 1. Choo, after Maou, defines 裳裳 by 堂堂, which Ying-tah again explains by 光明, 'brilliant,' 'splendid.' Comp. 皇皇者華 in i. IV. 1. Some adopt the reading of 常, and think that 常常 = the 常棣 of

i. IV. 1. for which there seems no reason. 湑 = 盛貌, 'luxuriant-looking.' The beauty of the flowers and the luxuriance of the leaves are in allusion to the elegance and accomplishments of the feudal princes;—it seems absurd, in K'ang-shing and others, to find the king in the flowers, standing high, and the princes in the leaves, growing below. 之子,—these gentlemen;—the princes whom the ode celebrates. Ll. 3—6,—see on ii. IX. 1.

St. 2. L. 2. 芸,—the dict. says that this term is to be read here as 運, but does not define its meaning. Maou and Choo understand it as indicating 'the abundance or depth of the yellow (黃盛).' L. 4. 章 = 文章, 'elegance,' referring, I suppose, to their dress, equipments, and accomplishments. L. 6. 慶 = 福慶, 'happiness and prosperity.'

裳<sup>三章</sup>裳者華。或  
 黃或白。我覲  
 之子。乘其四  
 駱。乘其四駱。  
 六轡沃若。<sup>四章</sup>  
 左之左之。君  
 子宜之。右之  
 右之。君子有  
 之。維其有之。  
 是以似之。

3 Splendid are the flowers,  
 Some yellow, some white.  
 I see these princes,  
 Drawn by their four white steeds, black-maned.  
 They are drawn by their four white steeds, black-maned,  
 And the six reins are glossy!

4 To the left [they move], to the left,  
 And they execute the movement properly.  
 To the right [they move], to the right,  
 And they execute the movement properly.  
 They are possessed of the ability,  
 And right is it their movements should indicate it.

St. 3 Ll. 4—6,—see on i.II. 2, III. 4.

St. 4. This stanza is all narrative. By the  
 君子 we are to understand the princes,—  
 the 之子 of the other stanzas; and by ll. 1, 3  
 are intended their movements and deportment  
 on all sides, in all circumstances. 宜之 and  
 有之 have a similar meaning. Choo Kung-  
 ts'een says that 有之 in l. 4 is to be referred  
 to the external demonstrations of the princes,  
 and in l. 5, to their internal possession of what  
 these were the outcome of. Then the last line  
 says that it was only natural the external de-  
 monstration should be in harmony with the in-

ternal reality.—Yen Ts'an, who adopts the view  
 of the Preface, refers 君子 to the fathers or  
 ancestors of the 之子, the princes or no-  
 bles spoken of; and holds that l. 6 means—'It is  
 right they should be like their fathers.' One can  
 only smile at such exegesis.

The rhymes are—in st. 1, 漚, 寫\*, 寫\*,  
 處, cat. 5, t. 2; in 2, 黃, 章, 章, 慶\*, cat.  
 10; in 3, 白\*, 駱, 駱, 若\*, cat. 5, t. 3; in  
 4, 左, 宜\*, cat. 17; 右\*, 有\*, 有\*, 似,  
 cat. 1, t. 2.

BOOK VII. DECADE OF SANG HOO.

I. *Sang-hoo.*

桑扈之什二之七

桑扈

交<sup>一章</sup>交桑扈。有  
鶯其羽。君子  
樂胥。受天之  
祐。交<sup>二章</sup>交桑扈。有  
鶯其領。君子  
樂胥。萬邦之  
屏。

- 1 They flit about, the green-beaks,  
With their variegated wings.  
To be rejoiced in are these princes!  
May they receive the blessing of Heaven!
- 2 They flit about, the green-beaks,  
With their glancing necks.  
To be rejoiced in are these princes!  
They are screens to all the States.

TITLE OF THE BOOK.—桑扈之什二之七, 'The Decade of Sang-hoo; Book VII. of Part II.'

Ode 1. Allusive and narrative. THE KING, ENTERTAINING THE CHIEF AMONG THE FEUDAL PRINCES, EXPRESSES HIS ADMIRATION OF THEM, AND GOOD WISHES FOR THEM. As usual, king Yëw is found here by the old interpreters, who think that the piece was designed to reprove somehow the want of propriety in the festal intercourse between him and the princes. Këang Ping-chang adduces various passages from Tso-she, in which II. 8, 4 of stt. 3, 4 are quoted, in support of this view; but the lines might serve the purpose for which the speakers in Tso-she employ them, on the interpretation of the ode adopted by Choo, and which I am obliged to follow.

St. 1. 交交,—as in I. xi. VI. *Sang-hoo*,—as in v. II. 5. The bird is said to be called 'the mulberry *hoo*, because it appears when the mulberry tree is coming into leaf. 鶯 is applied to the feathers of birds which are 'striped and variegated,'—有文章, as Maou expresses it. Ll. 1, 2, here and in the next stanza, are intended

to compliment the princes on the elegance of their manuers.

L. 3. Choo takes 胥 as a final particle, like 只, which we have often met with, and often occurring after 樂; and 君子 refers to the princes whom the king was feasting. Maou gives 胥 as = 皆, 'all,' and 君子 as embracing both the king and his princes;—which is very unnatural, and difficult of construction. Still more unlikely is Ch'ing's view of 胥 as 'the designation of men of talents and wisdom.' The dict. gives both Maou and Choo's account of 胥, with reference to this line, without any further remark. L. 6 may be explained indicatively, or, with Choo, as a prayer of the king for the princes. 祐=福, 'happiness,' 'blessing.'

St. 2. 領=頸, 'the neck.' The last line leads us to think of the *keun-tsz* as the chief of the princes, rulers of the larger States, and having authority over the smaller ones, so that all the regions of the entire kingdom were sheltered behind them as so many 'screens.'

萬福來求。彼交匪敖。旨酒思柔。兕觥其觶。<sup>四章</sup>受福不那。不戢不難。百辟爲憲。之屏之翰。<sup>三章</sup>

- 3 These screens, these buttresses,—  
All the chiefs will take them as a pattern.  
Are they not self-restrained? Are they not careful?  
Will they not receive much happiness?
- 4 How long is that cup of rhinoceros' horn!  
Good are the spirits in it and soft.  
While it passes round, they show no pride;  
All blessing must come to seek them.

## II. Yuen yang.

宜之。福祿萬年。君子羅畢于飛。鴛鴦<sup>一章</sup>鴛鴦

- 1 The Yellow ducks fly about,  
And are taken with hand-nets and spread-nets.  
May our sovereign live for ten thousand years,  
Enjoying the happiness and wealth which are his due!

St. 3. L. 1. 之 = 是, 'this,' 'these.' 翰 is used in the sense of 幹, the frame-planks used in building, and here equivalent to 'supports,' 'buttresses.' L. 2. 辟 = 君, 'ruler,' 'chief.' The 'hundred peih' are all the smaller princes, who looked up to the 君子 in the ode, and took them for a pattern (憲 = 法; 爲憲 = 以之爲法). L. 3, 4 are taken by Choo interrogatively, according to a usage, which we shall find common in Parts III and IV. Maou also adopts substantially the same construction. 戢 = 斂, 'to gather,' here = 'self-collected.' 難 = 慎, 'to be careful.' Wang Gan-shih brings out the meaning of the term thus, — 難則不易, 易則傲慢, 'Feeling the difficulty of their position, they did not have a sense of ease; that sense would have been seen in arrogance.' 那 = 多, 'much,' 'great.' Choo's expansion of the lines is 豈

不斂乎, 豈不慎乎, 其受福, 豈不多乎.

St. 4. 兕觥, — as in I. i. III. 3. 其觶 = 有棬, in v. IX. 1. Yen Ts'an and others say that the rhinoceros' cup here was inflicted on guests guilty of any impropriety. It may have been employed, sometimes, for that purpose; but there is no reference to such a use of it here, nor in I. i. III. L. 2. The 思 is taken here as a medial particle. So, Wang Yin-che contends, it should be taken in I. i. I. 2, where, however, it may have its usual meaning. There are other instances of its occurring in the middle of lines, as here. L. 3. 彼交 = 'in their intercourse,' or 'they in their conviviality.' 敖 = 傲, 'to be proud,' 'arrogant.' On this and L. 4, Choo says, 無所傲慢, 則我無事於求福, 而福反來求我也. Wang Yin-che construes L. 3 differently. He gives to 彼 the meaning of 匪, and



鴛鴦在梁。戰其左翼。君子萬年。宜其遐福。乘馬在廐。摧之秣之。君子萬年。福祿艾之。

- 2 The Yellow ducks are on the dam,  
With their left wings gathered up.  
May our sovereign live for ten thousand years,  
Enjoying the lasting happiness which is his due!
- 3 The teams of steeds are in the stable,  
Fed with forage and grain.  
May our sovereign live for ten thousand years,  
Sustained in his happiness and wealth!

tries to show that the two characters are sometimes interchanged. His proof is not very extensive; but we might accept it, if he did not also have to go on to insist on 交 being read as, and equivalent to, 姣.

The rhymes are—in st. 1, 扈, 羽, 胥, 祜, cat. 5, t. 2: in 2, 扈, 胥, 領, (prop. cat. 12), 屏, cat. 11: in 3, 翰, 憲, 難, 那 (prop. 17), cat. 14: in 4, 鯨, 柔, 敖, (prop. cat. 2), 求, cat. 3, t. 1.

signated in the *Pan-ts'au*, with reference to the prevailing colour of its plumage, though that is variegated, and the creature is, perhaps, the most beautiful of all the duck tribe. Another name for it is 匹鳥, which may be translated 'the Faithful bird,' as it is supposed to be a monogamist, and if either of a pair die, the other is said to pine away, and follow its mate to the grave from sorrow. The male and female do show an extraordinary attachment to each other, which is, with the Chinese, an emblem of conjugal fidelity. 畢 is the name for a hand-net, with a long handle, with which creatures may be surprised and taken; 羅, in distinction from the other, is a spread-net, into which they go or fall themselves. 君子 is here—天子, 'the king.' 宜之 conveys the idea that all blessings are the king's 'due.'

St. 2. L. 2 has wonderfully vexed the critics. The translation may be regarded as literal. One of the commentators Ch'ung (長子), who preceded Choo, says, 'When birds sit or roost together, their heads are turned in opposite directions, bringing their left wings folded up, so as to lean on each other, while their right wings are left at liberty to guard against any danger that may approach.' This may be doubted as a general fact, but the writer of the ode had probably seen a pair of the Yellow ducks seated on a dam in the position which Ch'ung describes. It would be an instance of their mutual attachment, which I believe to be a fact.

L. 4. 遐—遠 or 久, 'long-continued.'

Stt. 3, 4. 乘馬, 'teams of horses.' These are supposed to be the teams of the royal carriages; but I do not see that this is necessary, any more than that we should find out some connection between the king and the ducks.

L. 1. The dict. reads 摧 here as *ts'o*, and

Ode 2. Allusive. RESPONSIVE TO THE LAST ODE;—THE PRINCES EXPRESS THEIR PRAYERS AND WISHES FOR THE KING. The writer, it is supposed in the Preface, speaks here of the ancient wise kings, who dealt with all creatures as they ought to do, and exacted moderate returns for their own support. It would be amusing, but a waste of time, to exhibit how the allusive lines are tortured to harmonize with this view. Even K'ang Ping-chang rejects it; but he adopts a view from Ho K'uei, which is about as absurd, contending that the parts of the ode suit admirably the history of king Yü, and of his relations to his wife and his concubine Paou Sze. Adopting, as I have done, the interpretation given by Choo, which suits admirably the last two lines of the stanzas, we can make nothing out of the first two which will indicate the nature of the allusive element in them, and can only say that the ode is a remarkable instance of the allusive element in which there is no admixture of the metaphorical. So Yen Ts'nn characterizes it, (與之不兼比者); and yet he proceeds to serve up atreash the inanities of Mnou.

St. 1. The *yuen* is the male, and the *yang* the female of what is called the 'Mandarin duck,'—*anas gularulata*. I adopt for it the name of 'the Yellow duck (黃鴨),' by which it is de-

綏 福 萬 君 摧 秣 在 乘<sup>四章</sup>  
 之。祿 年。子 之。之 廐。馬

- 4 The teams of steeds are in the stable,  
 Fed with grain and forage.  
 May our sovereign live for ten thousand years,  
 In the comfort of his happiness and wealth!

III. *Kwei peen.*

蔦 弟 異 嘉。爾 酒 伊 弁。有<sup>一章</sup>  
 與 匪 人。豈 殺 既 何。實 頰  
 女 他。兄 伊 既 旨。爾 維 者

頰 弁

- 1 Those in the leather caps,—  
 Who are they?  
 Since your spirits are [so] good,  
 And your viands are [so] fine,  
 How can they be strangers?  
 They are your brethren, and no others.  
 [They are like] the mistletoe and the dodder,

makes it = 莖, 'to cut forage.' The meaning is correct, but the rhyme in st. 4 will not admit of the pronunciation *ts'ò*. The meaning of the line appears in the translation, but we need not insist on what most of the critics enlarge on,—that the horses were fed with forage when they were not employed, and with grain, when they were called forth to service. 艾 = 養, 'to nourish.' One of the Soos takes it here in the sense of 老, 'to become old,' which also gives a suitable sense (福祿終其身). 綏 = 安, 'to give rest,' or 'solace.'

The rhymes are—in st. 1, 羅, 宜\*, cat. 17:  
 in 2, 翼, 福\*, cat. 1, t. 3: in 3, 秣, 艾, cat.  
 15, t. 3: in 4, 摧, 綏, 苺, t. 1.

Ode 3. Narrative, with allusive and metaphorical portions, in all the stanzas. CELEBRATING THE KING FEASTING WITH HIS RELATIVES BY CONSANGUINITY AND AFFINITY. The concluding five lines of st. 3 give some countenance to the view of the ode insisted on by the interpreters of the old school,—that the piece was intended by way of warning, to admonish king Yüw, who was abandoning himself to feasting and mirth when ruin was imminent. Still the spirit of the whole ode is so joyous, that we

need not find in those lines any reference to special dangers which the writer had in mind, but only the general uncertainty of life, which made him think that the best plan was to enjoy the pleasures of the present time.

With regard to the different elements in the composition of the stanzas, Foo Kwang says, 'L. 1 in itself only says that those present at the feast were in their leather caps, and is simply narrative, but the second line is suddenly interjected, and serves to introduce ll. 4, 5 below, so that ll. 1, 2 become allusive. Then we have the metaphorical element in ll. 6, 7.'

St. 1. L. 1. Ying-tah observes that 弁 is the general name for a cap. There are many varieties of it:—the 爵弁 used by an officer at sacrifices; the 韋弁, used in war; the 冠弁, used in hunting. The 皮弁 was used both by high and low, and therefore we know it must be it which is intended here. Ts'au Suy-chung says that the 皮弁 was the ordinary cap worn at court, and at entertainments. As distinguished from the 韋, it was made of deer skin, while the other was made from the skin of the ox. 有頰 describes 'the app. of the cap,' but in what way we cannot tell. L. 2 = 是 (實 = 寔 = 是) 何人乎, —as in

蘿。施于松柏。未見  
 君子。憂心奕奕。既  
 見君子。庶幾說懌。  
 有頍者弁。實維何  
 期。爾酒既旨。爾殽  
 既時。豈伊異人。兄  
 弟具來。蔦與女蘿。  
 施于松上。未見君  
 子。憂心怲怲。既見  
 君子。庶幾有臧。

Growing over the pine and the cypress.  
 While they do not see you, O king,  
 Their sorrowful hearts are all-unsettled.  
 When they do see you,  
 They begin to be happy and glad.

- 2 Those in the leather caps,—  
 Who are they?  
 Since your spirits are [so] good,  
 And your viands are all of the season,  
 How can they be strangers?  
 They are your brethren, all assembled.  
 [They are] like the mistletoe, and the dodder,  
 Growing over the pine.  
 While they do not see you, O king,  
 Their hearts are full of sorrow.  
 When they do see you,  
 They begin to feel that things are right.

the translation. It is better to take the line thus, than as if, with Yen Ts'an and Kēang, it—' what for is this?' 維 and 伊 have both to be disregarded;—simply expletives. Ll. 3, 4 are addressed to the king as the entertainer or host Ll. 5, 6. The 蔦 is a parasitical plant, no doubt of the genus *viscum*. It may not be the mistletoe grown on the oak, but it is a plant of the same kind. Acc. to Maou and Choo, the 女蘿 is the same as the 兔絲, 'rabbit-silk,' which is another name for the 唐, or dodder, of I. iv. IV. 1. This identification has been impugned, and the author of the Japanese plates says both the critics were in error. According to the picture given there, some kind of moss is intended. 施,—as in I. i. II. 1. Ll. 8—12. I have

been puzzled to know whether we should take these lines as in the 1st person, the writer expressing his own sentiments, and 君子 belonging to the guests; or as I have done in the translation. What mainly determined me was the 奕奕, which would seem to put 心 in the plural. See the phrase in iii. V. 4, where it denotes 'in many trains.' Here it is applied to the thoughts of the princes, 'loose and unconnected,' 'unsettled.' 庶幾—'to approximate to.'

St. 2. L. 2. 期 is a final particle, interrogative, interchangeable with the 其 used in the same way, as in I. ix. III. 1, 2, *et al.* After Maou, Choo explains 時 by 善, but that is quite unnecessary. The character is here—

有<sup>三</sup>頰者弁。實  
維在首。爾酒  
既旨。爾殽既  
阜。豈伊異人。  
兄弟甥舅。如  
彼雨雪。先集  
維霰。死喪無  
日。無幾相見。  
樂酒今夕。君  
子維宴。

- 3 There are those in the leather-caps,  
Which they wear on their heads.  
Since your spirits are [so] good,  
And your viands are [so] abundant,  
How can they be strangers?  
They are your brethren, and your relatives by affinity.  
When there is going to be a fall of snow,  
There is first the descent of sleet.  
Death and ruin may come any day,  
It is not long that you will see one another.  
Rejoice over your spirits for the present evening;  
O king, enjoy the feast.

IV. *Keu heah.*

匪<sup>一</sup>匪<sup>二</sup> 逝季 思 輦 車 閒<sup>一</sup> 車  
渴。飢 兮。女 變 兮。之 關 輦

- 1 *K'een-kwan* went the axle ends of my carriage,  
As I thought of the young beauty, and went [to fetch her].  
It was not that I was hungry or thirsty,

'being in season.' L. 6. 具=俱, 'all.' L. 10. 惻惻 expresses 'the depth of the sorrow (憂盛滿)'. L. 12. 臧=善; but the 'goodness' is that indicated in the translation. As Ch'in T'uy (陳推; Ming dyn.) says, 天倫之樂既敘, 天下事無有善於此者, 故曰有臧.

St. 3. L. 2. 阜=多, 'many,' 'abundant.' L. 6. 甥舅 denotes the princes who were connected with the king by marriage, and had not the *Ke* surname. The *Urhi-ya* says, 'A mother's brothers are called 內舅; a wife's father is called 外舅; an aunt's son, 甥; so are a

wife's brothers, and a sister's sons. To all who stand to me in the relation of 舅, I stand in the relation of 甥.' Ll. 7, 8. 霰 denotes 'sleet,' when the air has still enough of warmth in it to prevent the formation of snow. But when sleet once falls, we may presume that snow will soon follow it. L. 10 = 相見之日未知有幾, 'You do not know how many will be the days when you can thus meet together.' *Ke Pun* (季本; Ming dyn.) supposes that this and the other lines were the language passing from mouth to mouth at the feast. Rather they express the sentiment which the writer thinks should animate the company.

德音來括。雖無好友。式燕且喜。依<sup>二</sup>彼平林。有集維鷗。辰彼碩女。令德來教。式燕且譽。好爾無射。

But [I longed] for one of such virtuous fame to come and be with me.

Although no good friends be with us,  
We will feast and be glad.

- 2 Dense is that forest in the plain,  
And there sit the long-tailed pheasants.  
In her proper season that well-grown lady,  
With her admirable virtue, is come to instruct me.  
We will feast, and I will praise her.  
'I love you, and will never be weary of you.'

The rhymes are—in st. 1, 何, 嘉, 他, cat. 17; 柏奕\*, 懌\*, cat. 5, t. 3; in 2, 期, 時, 來, cat. 1, t. 1; 上, 恹, 臧, cat. 10; in 3, 首, 阜, 舅, cat. 3, t. 2; 霰\*, 見\*, 宴\*, cat. 14.

Ode 4. Narrative and allusive. THE REJOICING OF A BRIDEGROOM OVER HIS YOUNG, BEAUTIFUL, AND VIRTUOUS BRIDE. If we are to believe the 'little Preface,' and the critics who follow it, whether in whole like Yen Ts'an, or in part like Kēang Ping-chang, we have in these verses an officer, not rejoicing over the bride whom he had got for himself, but drawing the picture of a lady whom he would rejoice to see as the bride of king Yēw, instead of the hated and odious Paou Sze. With reason does Choo discard the authority of the Preface. Accepting the interpretation of the ode which lies upon its surface, we can sympathize with the writer in his joy, though some of his expressions are sufficiently strange and grotesque.

St. 1. 轡, —as in Liii.XIV. 3. Choo says here that when the carriage was not in use, the *heah* were taken out, and were put in when it was about to be used. This I can hardly understand, unless we are to take the term for the bolt or pin of the axle ends, and not those ends themselves. Kēn-kwan give the noise made by the iron ends of the axle, as the carriage moved on. 變=美貌, 'beautiful-looking.' 逝=往, 'to go,' meaning that he went in his carriage, and met his bride at her parents' house, accord-

ing to the proper rule on such occasions (逝=往迎之). Ll. 3, 4. The writer hungered and thirsted, but it was not for food and drink, but for his bride. 德音, —as in I.iii.X. 1, et al. 括=會, 'to meet with,' 'to be associated with.'—These four lines should be translated, I think, in the past tense, but in 5, 6 the lady is at home with him in his house. The presence of friends is generally necessary to constitute a feast, but he and she would suffice alone for their mutual happiness.

St. 2. 依 is defined by 茂木貌 'the app. of luxuriant trees.' 平林=平地之木成林, 'trees in a plain forming a forest.' The *k'ēaou* is a pheasant, with a long tail, rather less, Choo says, than the 翟, whose flesh is very delicate. The pheasants were in their proper place in the forest, and so, the writer felt, was his bride in his house. Maou and Choo define 辰 simply by 時, 'time,' but responding, as the term does, to 依 in l. 1, it =, as the 'Complete Digest' has it, 嫁之及時, 'married at the proper time,' 'in season.' The 德音 in the last st. gives place to 令德 here. The writer knows the lady now, —no longer by report. L. 5 is thus expanded in the 'Essence and Flower of the She.' 我用燕飲以樂之, 且稱譽其德, 'I feast her to make her glad, and praise her virtue.' In l. 6 the husband speaks directly to his bride.

雖無旨酒。式飲庶幾。  
雖無嘉穀。式食庶幾。  
雖無德與女。式歌且舞。  
陟彼高岡。析其柞薪。  
鮮我覯爾。其葉湑兮。  
高山仰止。景行行止。  
四牡騤騤。六轡如琴。  
覯爾新昏。以慰我心。

3 Although I have no good spirits,  
We will drink [what I have], and perhaps [be satisfied].  
Although I have no good viands,  
We will eat [what I have], and perhaps [be satisfied].  
Although I have no virtue to impart to you,  
We will sing and dance.

4 I ascend that lofty ridge,  
And split the branches of the oaks for firewood.  
I split the branches of the oaks for firewood,  
Amid the luxuriance of their leaves.  
I see you whose match is seldom to be seen,  
And my whole heart is satisfied.

5 The high hill is looked up to;  
The great road is easy to be travelled on.  
My four steeds advanced without stopping;  
The six reins [made music] in my hands like lute-strings.  
I see you my bride,  
To the comfort of my heart.

St. 3. In st. 1 the bridegroom had said that without the aid of friends, they would feast and be happy together. Here he says that they would be so, without the appliances of an ordinary feast in good wine and viands. The 'Complete Digest,' explains 庶幾 by 冀望, 'hoping,' but it does not add of what the hope was. The old interpreters make the hope to be that the king would change his ways, and receive from this good mate the help she was able to give him! I believe I have caught the meaning of the writer.

St. 4. Ll. 1, 2 describe a labour on the part of the writer for which we are not prepared. It is not to be supposed that he actually did what these lines say, and I cannot regard ll. 1-4 as

allusive, but is metaphorical. It was no easy thing to ascend the high ridge, and split the branches of the oaks; but when accomplished, such luxuriant trees repaid the labour (其葉湑兮). So it had not been an easy thing to get the bride he had done (comp. I. i. i.), but now that she was got, he forgot all the anxieties of his quest. In l. 5, 鮮一罕, 'seldom.' Koo K'e-yuen (顧起元; Ming dyn.) gives the meaning of the line well: 鮮我覯爾, 猶言難得見爾也, 蓋惟其令德, 世不恆有, 故云然. 'Her ad-

V. *Ts'ing ying.*

亂四國。人罔極。止于棘。營營青蠅。信讒言。弟君子。止于樊。營營青蠅。交讒蠅。無豈蠅。

青蠅

- 1 They buzz about, the blue flies,  
Lighting on the fences.  
O happy and courteous sovereign,  
Do not believe slanderous speeches.
- 2 They buzz about, the blue flies,  
Lighting on the jujube trees.  
The slanderers observe no limits,  
And throw the whole kingdom into confusion.

mirable virtue was such as the world does not always have, and therefore he thus expresses himself.

St. 5 gives, as it were, a summary of the whole ode. We can understand the lady's being compared to a 'high hill.' The appropriateness of 'a great road' is not so obvious (景行大道). 止 is the final particle. 駉駉, as in i. II. 1, 2. The most natural interpretation of 1. 4 is that which I have given; Choo seems to make the meaning to be that the reins were handled as skilfully as the strings of a lute are arranged. In the *Le Ke*, XXIX. 19, II. 1, 2 are quoted, and a remark from Confucius is adduced, bringing out a lesson from the whole ode on the earnest pursuit of virtue! What he says is not to be taken as giving his view of the meaning of the ode; but he could hardly have said what he did, if he had interpreted it as the Preface does.

The rhymes are—in st. 1, 羣, 逝, 渴, 括, cat. 15, t. 3; 友, 喜, cat. 1, t. 2; in 2, 鵲, 教, cat. 2; 譽, 射, cat. 5, t. 2; in 3, 幾, 幾, cat. 15, t. 1; 女, 舞, cat. 5, t. 2; in 4, 罔 (prop. cat. 10), 薪, cat. 12, t. 1; 潛, 寫, cat. 5, t. 2; in 5, 仰, 行, cat. 10; 琴, 心, cat. 7. t. 1.

Ode 5. Metaphorical and allusive. AGAINST LISTENING TO SLANDERERS. The Preface says the piece was directed against king Yēw, who lent a ready ear to slander, and Choo so far agrees with it, taking it as a warning to some king, without mentioning Yēw. Some make it directed against king Le; but that is altogether an immaterial point. To me the piece looks suspiciously like one of the *Fung*; and there have been critics who on some little show of

evidence have claimed a place for it in Part I, Bk. IX.; but there is no answering the question put by Kēang Ping-chang, 'If it belong to the *Fung*, how did it come to be placed here in the *Yaf*?' With regard to the diff. character of the first stanza and of the two others, Lēw Kin says, 'In the 1st stanza the flies and the *keen-tze* appear as if in correlation, from which we know that the flies are here spoken of metaphorically. In the other two stanzas, the flies and the slanderers are in correlation and hence we know that their structure is allusive. The metaphor and the allusion are here very like each other, but they are really distinct;—as in the *K'ae fung*.'

St. 1. 營營 give 'the buzzing noise' made by the flies, as they come and go. I do not know that there is any difference between the 青蠅 here, and the 蒼蠅 of I. viii. I. 1. The Japanese plates do not give the *ts'ing ying* at all, and Hing Ping says that the *ts'ang* is a variety of it. Ch'ing says that the fly in the text dirties what is white, and makes it black, which makes it the fit emblem of a slanderer. 樊 = 藩, 'a fence, or hedge.' L. 3,—as in ii. IX. 3, *et al.*; only by 君子 here the king is intended. It is difficult to believe that either Yēw or Le, or any sovereign of similar character, could be spoken of as in this line.—Both Yen Ts'an and Kēang adduce here a passage from the books of Han, (武五子傳, 'History of the Five Sons of Woo') to the effect that the king of Ch'ang-yih dreamt one night of the emperor Heaou-woo, that he saw a great accumulation of filth left by these blue flies on the stairs of the palace, and consulted one of his officers on the subject, who quoted this ode, and told him that the dream indicated that there were many calumniators about him.

人。我 極。人 榛。止 青 營  
二 構 罔 讒 于 蠅。營

- 3 They buzz about, the blue flies,  
Lighting on the hazel trees.  
The slanderers observe no limits,  
And set us two at variance.

VI. *Pin che tsoo yen.*

維 殺 有 籩 秩 左 初 賓  
旅。核 楚。豆 秩。右 筵。之 初 賓  
筵 之

- 1 When the guests first approach the mats,  
They take their places on the left and the right in an orderly manner.  
The dishes of bamboo and wood are arranged in rows,  
With the sauces and kernels displayed in them.

St. 2. Choo defines 極 in l. 3 by 已, so that 罔 極 would = 無 已, 'without stopping.' 四國, 'the four quarters of the kingdom.'

St. 3. It is easy to see that 構 in l. 4 must be equivalent to 交 亂 in the prec. stanza; but it is a question how the term comes to have this significance. Both Ch'ing and Choo give the meaning of it as 合, 'to bring together,' the connection showing that the issue is variance. From 我 二人, we must infer that the speaker had fallen under the king's suspicions in consequence of being slandered; but it is strange any one should thus speak of the king on a level with himself. We might understand, indeed, the duke of Chow's thus addressing king Ching, and some have therefore assigned the ode to him, and explained the whole of the circumstances which brought the duke under suspicion for a time; but the language of the 4th lines in stt. 2, 3 is not sufficient to justify such a view.

The rhymes are—in st. 1, 樊, 言, cat. 14: in 2, 棘, 極, 國, cat. 1, t. 3: in 3, 榛, 人, cat. 12, t. 1:

Ode 6. Narrative. AGAINST DRUNKENNESS. DRINKING ACCORDING TO RULE, AND DRINKING TO EXCESS. A LIVELY PICTURE OF THE LICENSE OF THE TIMES. The old interpreters and Choo agree in thinking that the author of this was duke Woo of Wei;—whose praises are sung in I. v. I. There is not only the authority of the

Preface for this, but that also of Han Ying, who adds, moreover, that Woo made it, when repenting that he himself had fallen into the vice which he so graphically describes and strongly condemns. To him also is ascribed the second ode in Pt. III. iii. He played an important part in the affairs of the kingdom, which terminated in the death of king Yêw, and the removal of the capital from Haou to Loh. The piece before us is descriptive, we may presume, of things as they were at court in the time of Yêw. The general plan of it is plain enough. In stt. 1, and 2 we have two instances of the temperate use of spirits, and in 3—5 we have the abuse of them on festive occasions. St. 1 is occupied with the moderate use of them at trials of archery before the king, when no license was indulged in. St. 2 is said to show the same moderation on occasions of sacrifice; but there is much in it that is perplexing and difficult to understand. The riotous feast described in stt. 3—5 was, probably, the entertainment given by the king to the princes of the same surname with himself, at the conclusion of the seasonal sacrifices;—the 'second benefit,' mentioned in the 5th ode of last Book. Stt. 3, 4 are sufficiently easy; but we are tasked to the utmost to explain satisfactorily all the lines of st. 5.

St. 1. There were various trials of skill in archery, of which the greatest was that here referred to,—before the king, and called 'the great archery (大射).' The competition, it appears, was preceded, not by a heavy feast, but by a slight entertainment. L. 1. The guests need not be confined to those who were to take part in the shooting, though the 'Complete Digest' says so, 賓, 行射之人. There



以發獻射弓大舉鐘飲酒  
祈爾爾發夫矢侯醕鼓酒  
爵有的功同張抗逸逸設  
偕和旨。

The spirits are mild and good,  
And they drink, all equally reverent.  
The bells and drums are properly arranged;  
And they raise their pledge-cups with order and ease.  
[Then] the great target is set up;  
The bows and arrows are made ready for the shooting;  
The archers are matched in classes.  
'Show your skill in shooting,' [it is said].  
'I shall hit that mark,' [it is responded],  
'And pray you to drink the cup.'

would be many others present,—princes, nobles, and officers. 筵=席, 'a mat,'—one made of bamboo. As in those early times they did not use tables, but entertainments were set out upon mats laid on the floor instead, 'to come to the mat (初筵=初卽席)' was equivalent to 'to come to the feast.' L. 2. 左右 are referred to the mats. 秩秩—as in I. xi. III. 3, et al. The order would appear in the salutations exchanged by the guests with their host and with one another, and in all their demeanour. L. 3,—as in i. V. 3, 楚 here being equal to 踐 there. L. 4. 殽 here is the name of the contents of the *pēn*, not flesh, but pickles, sauces, &c. Perhaps preserved fruits may be included;—whatever of the kind was suitable for a slight entertainment. Ying-tah observes that 殽 is a general name, and may comprehend every thing brought upon the table (or mat), the *hīh* or kernels of the *tow* included; but its meaning must be here restricted. 旅=陳, 'to set in order,' 'to set forth.' L. 5. 和旨 is explained by 調美, 'tempered and fine,' so that I suppose that anciently the Chinese drank their spirits diluted, as they do now. L. 6. 偕=齊, 'in the same spirit and manner.' L. 7 refers to a necessary change which was made in the arrangement of these instruments. The archery took place in the open court, beneath the hall or raised apartment where the entertainment was given. Near the steps leading up to the hall was the regular place of the bells and drums, but it was necessary now to remove them more on one side, to leave the ground clear for the archers. L. 8. 醕 here=醕爵, 'the pledge-

cup.' The host first presented a cup to the guest, which the latter drank, and then he returned a cup to the host. After this preliminary ceremony, the company all drank to one another, —'took up their cups,' as it is here expressed. 逸逸 is descriptive of the order and decency with which the cup went round. After this cup, the business of the meeting was proceeded to. L. 9. The 'great target' was that used by the king, and in trials under his eye;—we need not go into a description of it. Choo defines 抗 (read *kang*) by 張, 'to spread,' 'to set out,' but that meaning of the character is not given in the dictionary, which quotes the passage under the definition of 舉, 'to lift or raise up.' K'ang-shing refers the term to the centre part, a boar's head, painted on a piece of wood or cloth, which was now taken and affixed to the target frame in its place. L. 10. 斯 is here = 乃, used as the substantive verb. 張 can hardly mean that the bows were bent and the arrows upon them, but that both bows and arrows were held ready for shooting. L. 11. 同 = 比, 'to be matched.' Three pairs were chosen by the officers who had the direction of the trial. The others matched themselves. L. 12. 爾 requires that we take this line as the utterance of some one, probably of the opponent of the archer who was going to shoot; and then in II. 13, 14 we have the archer's reply. L. 13. 'I will make a bull's eye.' The defeated member of a pair had to drink a cup of spirits as a punishment; and to this l. 14 refers.

爾時。酌彼康爵。以奏  
手仇。室人入又。賓載  
各奏爾能。賓載樂。  
其湛其湛。曰樂。  
錫爾純嘏。子孫  
既至。有壬有林。  
以洽百禮。百禮  
和奏。烝衍烈祖。  
籥舞笙鼓。樂既

- 2 The dancers move with their flutes to the notes of the organ and drum,  
While all the instruments perform in harmony.  
All this is done to please the meritorious ancestors,  
Along with the observance of all ceremonies.  
When all the ceremonies have been performed,  
Grandly and fully,  
'We confer on you great blessings,' [says the representative of the dead],  
'And may your descendants [also] be happy!'  
They are happy and delighted,  
And each of them exerts his ability.  
A guest draws the spirits,  
An attendant enters again, with a cup,  
And fills it,—the cup of rest.  
Thus are performed your seasonal ceremonies.

St. 2, acc. to the view of Maou and most of the critics, illustrates the temperate use of spirits at sacrifices,—one of the seasonal sacrifices to ancestors being in the writer's eye, as is indicated in the last line. What is here described took place, I suppose, as the proper business of the sacrifice was being concluded.

L. 1. 籥舞,—comp. L. 1. in Liii. XVII. 3. Maou says on the whole line, 秉籥而舞, 與笙鼓相應,—as in the translation. L. 2, —comp. L. 1 in vi. V. 6. 和—'in concert.' L. 3. 烝—進, 'to bring forward,' 'to advance,' 衍—樂, 'to give pleasure to,' 烈—業, meaning 'meritorious.' This line refers, probably, to the dancing and music, as intended to please the ancestors who were the objects of the sacrifice, and is said, in L. 4, to be a sequel of, or in harmony with, all the other ceremonies which had been observed. 洽—合, —'in accord with.' L. 6 intimates that the great (壬—

大) observances, in the minutest portions (林—盛) of them, had been attended to. Ll. 7, 8 contain the communication from the spirits of the ancestors to the king or principal in the sacrifice. 其 has the optative force. 湛—樂, 'to be happy.' Ll. 6-14 are understood to refer to the ceremony of drinking with the representative of the spirit on the part of the guests, and to which all the previous part of the stanza is introductory. In Ll. 9, 10, we can only take 曰 as a particle, and lay little stress on the 爾, but render it in the 3d person. But what is meant by their 'displaying their ability,' I cannot tell, unless it be that they somehow showed their interest in the ceremony that was going on. The 'guest' in L. 11 is said to be the eldest of all the seions of the royal House present on the occasion. At this point, he presented a cup to the representative of the ancestor, and received one from him. He then proceeded to take some more spirits from one of the vases of supply (仇—挹於罍), and

賓<sup>三章</sup>之初筵。溫溫其  
恭。其未醉止。威儀  
反反。曰既醉止。威  
儀幡幡。舍其坐遷。  
屢舞僊僊。其未醉  
止。威儀抑抑。曰既  
醉止。威儀忸忸。是  
賓<sup>四章</sup>曰既醉。不知其秩。  
載號載。  
亂我籩豆。屢舞

- 3 When the guests first approach the mats,  
All harmonious are they and reverent.  
Before they have drunk too much,  
Their deportment is carefully observant of propriety;  
But when they have drunk too much,  
Their deportment becomes light and frivolous:—  
They leave their seats, and go elsewhere,  
They keep dancing and capering.  
Before they have drunk too much,  
Their deportment is cautious and grave;  
But when they have drunk too much,  
Their deportment becomes indecent and rude:—  
Thus when they have too much,  
They lose all sense of orderliness.

- 4 When the guests have drunk too much,  
They shout out and brawl.  
They disorder the dishes;

the attendant (室人, — 'a man of the chambers,'  
Who he was is much disputed.) in l. 11 came in,  
and filled another cup (又=復), which was  
also presented to the representative of the dead.  
This was called the 'cup of repose or comfort,'  
as in l. 13 (康=安; 酒所以安體);  
—and the sacrifice was thus concluded, in all  
sobriety and decency.

St. 3. Very different were the scenes at the  
feast which followed. The 止 throughout the  
st. is the final particle. 威儀, — as in l. iii. I.

3, *et al.* In l. 4, 反反 = 'decorous,' 'observant  
of propriety,' as if the guests were conducting  
an introspective process with themselves. In  
l. 6, 幡幡 is the reverse of this, = 輕數,

as in the translation. L. 7. 遷=徙, 'to re-  
move to another place. L. 8. 屢=數, 'fre-  
quently.' 僊僊 is defined 軒舉之狀,  
'their manner in lifting themselves up.' L. 10.  
抑抑=愼密, as in the translation. L. 12.  
忸忸=媼媼, 'indecent and rude. In  
l. 13, 是曰 may be translated — 'That is to  
say;' but it is better to take 曰 all through the  
piece as a particle. 是曰 = 'thus.'

St. 4. In l. 2, 號 and 呶 have nearly the  
same meaning; perhaps 呶 approximates to  
'brawling.' In l. 4, 傲傲=傾側之狀,

醉反恥。式勿從謂。之史。彼醉不臧。不  
 否。旣立之監。或佐  
 凡此飲酒。或醉或  
 酒孔嘉。維其令儀。  
 不出。是謂伐德。飲  
 出。竝受其福。醉而  
 屢舞傴傴。旣醉而  
 知其郵。側弁之俄。  
 傲傲。是曰旣醉。不

They keep dancing in a fantastic manner.  
 Thus when they have drunk too much,  
 They become insensible of their errors.  
 With their caps on one side, and like to fall off,  
 They keep dancing and will not stop.  
 If, when they have drunk too much, they went out,  
 Both they [and their host] would be happy;  
 But remaining after they are drunk,  
 Is what is called doing injury to virtue.  
 Drinking is a good institution,  
 Only when there is good deportment in it.

- 5 On every occasion of drinking,  
 Some get drunk, and some do not.  
 An inspector is appointed,  
 With a recorder to assist him.  
 But those drunkards, in their vileness,  
 Are ashamed of those who do not get drunk.  
 These have no opportunity to speak,

'all to one side.' L. 6. 郵, i.g. 尤, 一過, 'that which is wrong.' L. 7. The 弁, as in ode 3, shows the nature of the feast. In their riot, the guests wore their caps on one side (側), so that they were like to fall off (俄=傾貌). L. 8. 傴傴=不止, as in the translation. What is said in ll. 9, 10 may be doubted. The meaning of l. 10 is not clear. Choo says it is that both their host and they would be praised as having well discharged their several parts. In l. 12, 伐德=害其德, 'injure their virtue.' Choo expands ll. 13, 14:—飲酒之所以甚美者, 以其有令儀, as

in the translation; adding 今若此, 則無復有儀矣.

St. 5. The two prec. stanzas are easily understood and explained, but it is not so with this; and from l. 3 to the end every critic of note has his own method. The 'inspector' and 'recorder' are generally supposed to have been officers regularly appointed for the conservation of good order on such occasions but Ch'ing thinks that they were specially appointed by the drunken majority, to see that every one got drunk like themselves, allowing no 'heeltaps' or other evasion of the cup. Some take ll. 8—12 as the words of the drunkards; others as words of warning spoken to them by the sober. I have done the best I could with them,—mainly after Yen Ts'an. 式 is simply the initial character,

又。矧爵童言。由由勿怠。無  
敢不殺。俾醉勿言。匪俾  
多識。三出之語。匪言大

And prevent the others from proceeding to such great abandonment.

[They might say]. 'Do not speak what you ought not to speak;  
Do not say what you have no occasion to say.

If you speak, drunk as you are,

We will make you produce a ram without horns.

With three cups you lose your memories;—

How dare you go on to more?

VII. *Yü ts'au.*

其藻。魚<sup>章</sup>酒。豈在其藻。魚<sup>二章</sup>  
尾。有在 樂在首。有在  
王莘在 飲鎬。王頒在

魚藻

1 The fishes are there, there among the pondweed,  
Showing their large heads.  
The king is here, here in Haou,  
At ease and happy, while he drinks.

2 The fishes are there, there among the pondweed,  
Showing their long tails.

and 勿 in L 8 is merely indicative. The 童  
殺 in L 12 is 'a full grown ram, and at the  
same time young, without horns;—a thing not  
found in nature. It is supposed that the requir-  
ing the drunkards to produce this, which they  
could not do, would frighten them: 識 =  
記, 'to remember.' 又多 = 'more and fur-  
ther.'

The rhymes are—in st. i, 筵, 秩 (prop. cat.  
12); cat. 14; 楚, 旅, cat. 5, t. 2; 旨, 偕, cat.  
15, t. 2; 設, 逸, cat. 12, t. 3; 抗, 張, cat.  
10; 同, 功, cat. 9; 的, 爵, cat. 5, t. 2; in  
2, 鼓, 奏 (prop. cat. 4), 祖, cat. 2; 禮, 至  
(prop. cat. 12), cat. 15, t. 2. 林, 湛, cat. 7, t.  
1; 能, 又, 時, cat. 1, t. 1; in 3, 筵,

恭 (prop. cat. 9), 反, 幡, 遷, 僊, cat. 14;  
抑, 秘, 秩, cat. 12, t. 3; in 4, 叟 (prop.  
cat. 2), 傲, 郵, cat. 1, t. 1; 俄, 僊, cat. 17;  
福, 德, cat. 1, t. 3; 嘉, 儀, cat. 17; in 5,  
否, 史, 聰, 怠, cat. 1, t. 2; 語, 殺, cat.  
5; t. 2; 識, 又, cat. 1, t. 2.

Ode 7. Allusive. PRAISE OF THE KING BY  
THE PRINCES AT SOME FEAST:—HIS QUIET HAP-  
PINESS IN HAOU. It certainly seems ridiculous  
to find any indication of censure in this small  
piece. Even the 'Little Preface' seems to ac-  
knowledge this, saying that 'Yew is here censur-  
ed by contrast with Woo in his capital of Haou.'

LL 1, 2, in all the stt. 藻,—as in L ii. IV. 1.  
Choo explains 魚在 as if they were inter-  
rogative; which hardly seems to be necessary.

居。有 在 其 藻。魚<sup>三</sup> 豈。飲 在  
 那 在 蒲。依 在 酒 在  
 其 鎬。王 于 在 樂 鎬。

The king is here, here in Haou,  
 Drinking, happy and at ease.

- 3 The fishes are there, there among the pondweed,  
 Sheltered by the rushes.  
 The king is here, here in Haou,  
 Dwelling in tranquillity.

VIII. *Ts'ae shuh.*

車 予 之。何 子 筥 菽。采<sup>一</sup>  
 乘 之。雖 錫 來 之。筐 菽 采  
 馬。路 無 予 朝。君 之 采

- 1 They gather the beans, they gather the beans,  
 In their baskets, square and round.  
 The princes are coming to court,  
 And what gifts have I to give them?  
 Although I have none to give them,  
 There are the state carriages and their teams.

頌 is said to be descriptive of 'the large size' of the fishes' heads, and 莘 of 'the length' of their tails. 依于, 'depending on,'—sheltered by. 蒲,—as in I. xii. X. The fishes are in the place proper to them, enjoying what happiness they could enjoy, and so they serve to introduce the king enjoying himself in his capital.

Ll. 3, 4. 鎬,—see on the Shoo, V. iii. 1. 豈,—as in II. ii. IX. 3, *et al.* Choo says it = 樂. The order of the two characters is varied in stt. 1, 2, merely to get a fresh rhyme. 那—安; 有那,—in tranquillity.

The rhymes are—in st. 1, (and in 2, 3), 藻, 鎬, cat. 2; 首, 酒, cat. 3, t. 2: in 2, 尾, 豈, cat. 15, t. 2: in 3, 蒲, 居, cat. 5, t. 1.

SPLENDOR OF THEIR ARRAY, THE PROPRIETY OF THEIR Demeanour, AND THE FAVOURS CONFERRED ON THEM BY THE KING. It is not worth while saying anything on the old view of this piece, as intended to censure king Yâw for the carelessness and arrogance which characterized his treatment of the princes of the States.

St. 1. Ll. 1, 2. 菽,—as in vi. III. 3, *et al.*

筐之筥之,—see on Lii. IV. 2. The 之 make the characters preceding them into verbs; but we can only translate them as I have done. What is the nature of the allusion in these lines, or what is the transition from them to the lines that follow, is not clear. Nor is the allusive element evident in stt. 2, 4, and 5, so that I shall not attempt to exhibit it. L. 3. By 君

子 we are to understand the feudal princes. This stanza is anticipatory of their arrival at court. In Ll. 4—8 the king appears to be soliloquizing about the tokens of favour which he will confer upon them, and saying first that he had none to give,—to magnify the more their deserts. 路車, 'state chariots,' must here be

Ode 8. Allusive and narrative. RESPONSIVE TO THE FORMER;—CELEBRATING THE APPEARANCE OF THE FEUDAL PRINCES AT THE COURT, THE

又何予之。玄衮  
及黼。<sup>三章</sup> 霽沸檻泉。言采  
其芹。君子來朝。  
言觀其旂。其旂  
淠淠。鸞聲嘒嘒。  
載驂載駟。君子  
所屆。<sup>三章</sup> 赤芾在股。  
邪幅

What more have I to give them?

The dark-coloured [upper] robes with the dragon,  
And the [lower garments with the] hatchet.

- 2 Right up bubbles the water from the spring,  
And they gather the cress [about it].  
The princes are coming to court,  
And I see their dragon flags;—  
Their dragon flags moving [in the wind],  
While the sound of their bells comes *hwuy-hwuy*.  
There are the two outside horses, there are the whole teams,—  
Proofs that the princes are come.
- 3 Their red covers on their knees,  
And their buskins below,

understood of two classes:—those adorned with metal (金車), which were conferred on princes of the same surname as the royal House; and those adorned with ivory (象車), conferred on princes of other surnames. L. 8 refers to the emblazoned robes which constituted the full dress of the princes, and the figures on which are all mentioned in the Shoo, II.iv. 4. The robes of a 'high duke' have been described on Lxv. VI. 1;—which see. Ordinary dukes had 5 of the symbols, beginning with the dragon, on the upper robe, and 4 on the lower, beginning with the pondweed; marquises and earls had 7 in all, from the 'flowery fowl' downwards; viscounts and barons had 5, beginning with the 'temple-cup' above and the hatchet below. The 玄衮, therefore, of the text would seem to point to the robes of a duke, and the 黼 to those of a baron; but the line embraces all of all ranks on whom such distinctions of royal favour were bestowed.

St. 2. Ll. 1, 2. *Peih-fuh* describes 'the app. of the water issuing from the spring;' and *lan-ts'euen* is 'a bubbling spring.' The name (*lan* with 木 at the side, instead of 水) is explained in the *Urh-ya* by 正出, which again =

涌出. 芹 is figured in the Japanese plates as cress, and *sueh*, I believe, is the meaning of it here. The term is now applied to cress, parsley, and celery. Ll. 4—8 shows us the arrival of the princes at the court,—as if the king had been looking out for them. 旂,—as in i.VIII.3,

*et al.* 淠淠 denote the 'app. of the flags moving in the wind.' 嘒嘒,—see v.III. 4, where the combination is used of the noise made by insects. It indicates the low sound naturally made by the bells, as the horses were driven gently along. In l. 7 we hardly expect to find 駟, after 驂, but rather look for 服; 'the two inside horses' of a carriage. I can conceive no reason for the use of 駟, but its usefulness as a rhyme. 所 in l. 8 seems to approach the meaning of 所以, 'therefore.' It sums up ll. 4—6 as evidences that the princes were indeed arrived.

St. 3. The whole of this stanza is narrative. Ll. 1, 2 describe two parts of the dress of the princes,—merely as specimens of the whole. 赤芾,—as in iii.IV. 2, *et al.* 股, 'the whole

在下。彼交匪紆。天子所予。樂只君子。天子命之。樂只君子。福祿申之。維柞之枝。其葉蓬蓬。樂只君子。殿天子之邦。樂只君子。萬福攸同。平平左右。亦是率從。

There is no remissness in their demeanour;—  
Of such should the son of Heaven approve.  
To be rejoiced in are the princes,  
And the son of Heaven gives them the badges of his favour.  
To be rejoiced in are the princes,  
And their happiness and dignities are renewed and extended.

- 4 On the branches of the oaks,  
How abundant are the leaves!  
To be rejoiced in are the princes,  
Guardians of the regions of the son of Heaven.  
To be rejoiced in are the princes,  
Around whom all blessings collect.  
Discriminating and able are their attendants,  
Who also have followed them hither.

thigh,' is used for 膝 'the knee,' unless, indeed, we suppose that the covers extended all up the thigh. 邪幅 for which 偏 alone is used, was a baskin bound round the leg, below the knee. 邪 must have reference to the 'indirect' manner in which the article was fastened round the leg. In L.3, 交 refers to all the 'interchange' of courtesies on the part of the princes with the king and with one another. 紆 'to be slow,' 'remiss';—comp. in L.4. The 'Complete Digest' observes that the 予 of L.4 is not the 錫予 of st. 1, 'the giving of gifts,' but 許予, 'the giving of approval.' 樂只君子 is equivalent to the 君子樂胥 of ode I. 命之 in L.6 is better taken as in the translation. I think, than as meaning 'deliver charges to them,' though those charges

would also be accompanied with tokens of favour. The subject of 申之 in L.8 is the king 'renewing and extending' to the princes their privileges and dignities. As the characters stand, they are best taken as the verb in the passive.

St. 4. LL 1.2. 柞—as in IV.4. Yen T'san observes here that it is the same tree as the 栌 in Lx. VIII. et al. 蓬蓬=盛貌 'abundant or luxuriant-looking.' L.4. 殿=鎮 'to protect.' Hwang Tso says, 'To be in the rear of an army is called 殿. The place is one of importance and protection to the whole host; and hence the term has the signification of "to protect."' It is impossible to say whether we are to take 邦 in the singular, denoting the royal domain, or in the plural denoting the States of the kingdom generally. L.6 攸=所, 'the place where,' or 'those on whom.'



亦是戾矣。優哉游哉。福祿膺之。樂只君子。天子葵之。樂只君子。緋纚維之。汎汎楊舟。<sup>五章</sup>

- 5 It floats about, the boat of willow wood,  
Fastened by the band of the rope.  
To be rejoiced in are the princes,  
And the son of Heaven scans [their merits].  
To be rejoiced in are the princes,  
And their happiness and dignities are enlarged.  
How joyous, how happy,  
Is their coming here!

IX. *K'eh kung.*

遠矣。無胥。昏姻。兄弟。反。翩。角。駢。<sup>二章</sup> 角弓

- 1 Well fashioned is the bow adorned with horn,  
And swift is its recoil.  
Brothers and relatives by affinity  
Should not be treated distantly.

同 = 聚, 'to be collected.' Ll. 7, 8 are descriptive of their officers whom the princes had brought with them (率), and who were in attendance upon them (從). Or, with Choo, we may take those two characters together in the sense of 從率 being = 循. 平平 = 辯治, describing the ability of the officers as 'discriminating and adjusting.'

St. 5. Ll. 1, 2. 汎汎, — as in I.iii. XIX, *et al.* 緋 is the rope by which the boat is held fast; but here it and the next character must go together in that signification. Choo, indeed, says that 維 and 纚 have both the meaning of 繫, 'to bind;' but we must take the former term as a noun here, and the latter only as the verb. In l. 4, 葵 = 揆, = 度, 'to measure;' here, to determine the relative merits of the princes. 膺 has here the sense of 厚, 'in large and abundant measure,' 'to give in such measure.' This sense of the term is found in the dict. 優游 used together, convey the

sense of 'ease and happiness,' freedom from all care and distress. 戾 = 至, 'to come to.'

The rhymes are—in st. 1, 管, 子, 子, 馬, 子, 黼, cat. 5, t. 2; in 2, 芹, 旂, cat. 13; 淠, 嘒, 駟, 屈, cat. 15, t. 3; in 3, 股, 下, 紵, 子, cat. 5, t. 2; 命, 申, cat. 12, t. 1; 子, 子, cat. 1, t. 2; in 4, 蓬, 邦, 同, 從, cat. 9; 子, 子, in 5, 維, 葵, 膺, 戾, cat. 15, t. 1; 子, 子.

Ode 9. Allusive, narrative, and metaphorical. AGAINST THE KING'S COLD TREATMENT OF HIS RELATIVES BY CONSANGUINITY AND AFFINITY; THE EXTENSIVE AND RANEFUL INFLUENCE OF HIS EXAMPLE; THE ENCOURAGEMENT GIVEN BY HIM TO CALUMNIATORS. This piece is evidently one of censure; and from its place in the *Yü*, we may conclude that it was directed against some king. We need not wonder therefore that the 'Little Preface' should make Y'ew the object of it. The Preface further says that it was made by his uncles and elder brothers (父

爾<sup>二章</sup>之遠矣。民胥  
然矣。爾之教矣。  
民胥倣矣。  
此<sup>三章</sup>令兄弟。綽綽  
有裕。不令兄弟。  
交相爲瘡。  
民<sup>四章</sup>之無良。相怨  
一方。受爵不讓。  
至于已斯亡。

- 2 When you keep yours at a distance,  
The people all do the same with theirs.  
What you teach  
The people all imitate.
- 3 Those brothers who are good  
Continue to display much generous feeling;  
But between brothers who are not good,  
Their intercourse is marked by troubles.
- 4 People who have no conscience  
Repine against each other, each one holding his own point  
of view;  
One gets a place, and shows no humility;—  
Till they all come to ruin.

兄), the princes, older and younger than himself, of his surname. It may have been so; but there is nothing in the piece to tie us down to that conclusion.

St. 1. 角弓 is a bow, in which pieces of horn were employed for ornament, as Choo says (以角飾弓), and also, we may suppose, for strength. 騂騂 is explained by 調和貌, 'the app. of being tempered and harmonized,' i. e., the bow is in all respects well made. 翻其反, 'swiftly flies its return.' When the bow is drawn, all its parts are brought near to the archer; when he lets the arrow go, it returns to its former state, and is far off from him. So it is between the Head of a House, and his relatives. He should draw them to himself. If he relax the hold of his kindness upon them, they recoil from him. 昏姻, —as in iv. VIII. 12. The phrase has the same meaning as 甥舅 in vii. III. 3. 胥=相, 'mutually,' the members of the mutuality being those relatives and the Head of

the House, who in this case is the king. We can hardly render the term in a translation.

St. 2. The 爾, 'you,' is the Head of the House,—the king. By 民 we may understand, here and below, as I prefer to do, all the people generally, acted on by the king's example; and then 胥=皆, 'all;' (So, K'ang-shing). The interpreters of the old school, however, generally take 民, as referring to the king's relatives, and 胥 will have the same force, as in st. 1, where K'ang Ping-chang says, 民指王族不指庶民下同.

St. 3. The 'good brothers,' are relatives naturally so good that bad example is repelled by them. 綽,—nearly as in I. v. I. 3. The repetition intensifies its force. 裕=饒, 'abundant,' 'an overplus.' 瘡=病, 'trouble,' 'distress.'

St. 4. 無良=無良心, 'without the good heart,' without conscience. 一方=一隅, 'one corner.' Each one holds to his

老<sup>五章</sup>馬反爲駒。不  
顧其後。如食宜  
餽。如酌孔取。  
毋<sup>六章</sup>教猱升木。如  
塗塗附。君子有  
徽猷。小人與屬。  
雨雪濛濛。見  
日消。莫肯下遺。  
式居婁驕。

- 5 An old horse, notwithstanding, thinks himself a colt,  
And has no regard to the future.  
It is like craving a superabundance of food,  
And an excess of drink.
- 6 Do not teach a monkey to climb trees;—  
[You act] like adding mud to one in the mud.  
If the sovereign have good ways,  
The small people will accord with them.
- 7 The snow may have fallen abundantly,  
But when it feels the sun's heat, it dissolves.  
You are not willing to discountenance [those parties],  
And so they become [more] troublesome and arrogant.

own particular idea, and will see things only from one point of view. 爵=爵位, 'position,' 'office.' One member of a circle gets honour and wealth, and is only puffed up, and separated the more from the other members. L. 4. 'They come to the end, and then there, is ruin.' The author of the 'Essence and Flower of the She' says that the line = 至於亡斯已矣.

St. 5 and those that follow are all metaphorical. People without conscience, ever seeking place, are like an old horse, fancying himself still young, and not considering that he cannot do what he will be called on to do. They must have everything in larger measure than they require. On the last two lines, Choo says, 又如食之已多, 而宜飽矣, 酌之所取, 亦已甚矣. 餽=飽, 'to eat to the full.' This way of taking the lines is much more natural than K'ang-shing's:—'If the king wishes to feed the old, he should see that they are satisfied;—they are not able to eat much. If he wishes to give them spirits, it should be according to their capacity.'

St. 6. A monkey does not need to be taught to climb trees; a man in the mire needs no mire put upon him. But the king, encouraging and honouring base calumniators, made them worse than they would otherwise be. 君子, like 爾 in st. 2, is referred to the king. 徽=美, 'good,' excellent. 猷=道, 'ways,' 'methods.' 屬=附, 'to be joined to.'

St. 7. P'eaou-p'eaou expresses the abundance of the snow (盛貌). 睨=日氣, 'the beams of the sun.' 日 is the particle. The idea of the king's encouraging calumniators comes out more clearly in this stanza and the next. 下=貶下, 'to discourage and put down.' 遺=棄, 'to reject.' 式 is the particle. 婁, in the sense of 屢, annoying and troublesome. Chung Tsae gives the meaning of the stanza fully and yet succinctly:— 讒言遇明者, 當自止, 而王甘信之, 更益不肯貶下, 而遺棄之, 以長慢也.

用我如如日見浮雨<sup>八</sup>  
憂是髦蠻流覲浮雪

- 8 The snow may have fallen largely,  
But when it feels the sun's heat, it flows away.  
They become like the Man or the Maou;—  
This is what makes me sad.

X. *Yuh lēw.*

予靖焉。無帝息柳。有<sup>一</sup>  
極之。俾自甚焉。不苑者  
焉。後予曙蹈。上尙者

苑柳

- 1 There is a luxuriant willow tree;—  
Who would not wish to rest [under it]?  
[But this] god is very changeable;—  
Do not approach him.  
If I were to [try and] order his affairs,  
His demands afterwards would be extreme.

St. 8. 浮浮, —as *pēaou-pēaou*, in the last stanza. 蠻, —as *iii.IV. 4*, 'the wild tribes of the south'; 髦 is the name of other similar tribes in the west, —the 鬃 of the Shoo, *V.ii. 3*. Those tribes were supposed to be without 'propriety or righteousness,' and such did the eunuchiators become through the king's encouragement of them.

The rhymes are—in st. 1, 反, 遠, *cat. 14*: in 2, 遠, 然, *ib.*; 教, 傲, *cat. 2*; in 3, 弟, 弟, *cat. 15*, t. 2; 裕 (prop. *cat. 3*), 脩, *cat. 4*, t. 2; in 4, 良, 方, 讓, 亡, *cat. 10*; in 5, 駒, 後, 軀, 取, *cat. 4*, t. 2; in 6, 木, 附 (prop. *cat. 4*), 猷, 屬, *cat. 3*, t. 3; in 7, 癯, 消, 驕, *cat. 2*; in 8, 浮, 流, 髦, (prop. *cat. 2*), 憂, *cat. 3*, t. 1.

Ode 10. Metaphorical and allusive. SOME NOBLE TELLS HOW IMPOSSIBLE IT WAS TO APPROACH OR DO ANYTHING FOR THE KING, AND WARNS THE OTHERS AGAINST DOING SO. The king intended here may have been Yēw as the Preface says, but we have nothing in the piece to necessitate that conclusion.

St. 1. 苑 is explained by 茂木, 'a luxuriant tree.' L. 2 is to be taken interrogatively:

and 尙=庶幾, expressive of a wish. What such a willow tree was, an object inviting the traveller to rest under its shadow, such should the king have been, affording shelter to all the people. But it was not so. L. 3 has wonderfully vexed the critics. Both Maou and Choo say that by 上帝 the king is intended. There is no other feasible interpretation; and adopting it, I have translated the name with a small g. The 彼人 in st. 3 does seem to tie us down to this view of 上帝; but the predicate in 甚蹈 is very perplexing. 蹈, 'to tread the ground,' 'to walk,' is defined in Maou by 動, 'to move,' which is immediately manipulated by Ying-tah into 變動, 'to be changeable,' and I do not see that anything better can be done with it. Choo, however, would read 神, on the authority of a passage in the 'Plans of the Warring States (戰國策),' where he says that 上天甚神 occurs. The passage is in the 楚國策; but Han Ying had a diff. reading still, —一恠 for 蹈. Accepting the reading 神, Choo proceeds to give a meaning to the term, which I believe to be incorrect, —威靈可畏, 'terrible and awful.' 神 does not have that

有苑者柳。不  
 尙惕焉。上帝  
 甚蹈。無自療  
 焉。俾予靖之。  
 後予邁焉。  
 有鳥高飛。亦  
 傳于天。彼人  
 之心。于何其  
 臻。曷予靖之。  
 居以凶矜。

- 2 There is a luxuriant willow tree;—  
 Who would not wish to take shelter [under it]?  
 [But this] god is very changeable,  
 Do not get yourself into trouble with him.  
 If I were to [try and] order his affairs,  
 His demands on me afterwards would be beyond measure.

- 3 There is a bird flying high,  
 Even up to heaven.  
 The heart of that man,—  
 To what will it proceed?  
 Why should I [try to] order his affairs?  
 I should only find myself in pitiable misery.

meaning. If we are to read 神 in the text, its meaning will be 'mysterious,'—akin to Maou's explanation of 蹈.—K'ang-shing endeavours to keep the proper meaning of 上帝, and takes 蹈 as equal to 悼, so that the line = 'O God, we are very much distressed.' It is impossible, however, to accept his view. In 1.4, 暱 = 近, 'to be near to,' 'to approach.' In the corresponding line in st.2 there is no difficulty with the 自, and here 自暱 = 'to bring one's-self near.' The 無 = 毋, imperative. Ll.5,6. 俾 = 使, nearly = 'if.' 靖 = 安, 'to tranquilize,' or 治, 'to reduce to order.' 予極 = 極子, 'he would drive me to extremity,' i.e., make extreme demands on me.

St.2. L.2 惕 = 息, 'to rest.' It is found also in Pt. III., with the same meaning. L.4. 療 = 病, 'to make ill,' 'to distress.' Choo defines

邁 by 過, 'to go beyond,' or 'to excess.' The king would do so in his exactions from any one who tried to serve him (求之過其分).

St.3. L.2. 傳 = 至, 'to come or reach to.' 臻 in 1.4 has the same meaning. Choo says that 居 in 1.6 is equivalent to 徒然, 'to no purpose,' 'only.' 凶矜 = 遭凶禍而可憐也, 'to meet with misery, and be an object of pity.' K'ang-shing, taking substantially the same view, brings out the meaning of 居 differently.—'The king would find fault with me, and place me in a position of misery (罪我而居我以凶惡之地).'

The rhymes are—in st.1, 息, 暱, 極, cat. 1. t.3: in 2, 惕, 療, 邁, cat. 15, t.3: in 3, 天, 臻, 矜, cat. 12, t.1.

I. *Too jin sze.*

都人士之什二之八  
 都人士  
 彼都人士。狐裘  
 黃黃。其容不改。  
 出言有章。行歸  
 于周。萬民所望。  
 彼都人士。臺笠  
 緇撮。彼君子  
 女。綢直如髮。  
 我不  
 見兮。我心不說。

- 1 Those officers of the [old] capital,  
 With their fox-furs so yellow,  
 Their deportment unvaryingly [correct],  
 And their speech full of elegance!—  
 If we could go back to [the old] Chow,  
 They would be admiringly looked up to by all the people.
- 2 Those officers of the [old] capital,  
 With their hats of *t'ae* leaves and small black caps!—  
 Those ladies of noble Houses,  
 With their hair so thick and straight!—  
 I do not see them [now],  
 And my heart is dissatisfied.

TITLE OF THE BOOK.—都人士之什，  
 二之八；‘The Decade of Too Jin Sze;  
 Part VIII. of Book II.’

Ode 1. Narrative. PRAISE OF THE LADIES  
 AND GENTLEMEN OF A FORMER TIME FOR THE  
 SIMPLICITY OF THEIR DRESS, THE CORRECTNESS  
 OF THEIR DEPORTMENT, AND THE ELEGANCE OF  
 THEIR SPEECH. To this extent the critics may  
 be said to be agreed in the interpretation of the  
 ode. The Preface does not assign any time  
 to it; but Choo says it was made ‘after the  
 confusion and dispersion (亂離之後).’  
 I think it should be referred to the period soon  
 after the removal of the capital to Loh, when  
 things were all in disorder at the new seat of

govt. It may be said that the officers and ladies  
 of Haou, in king Yëw’s time, did not deserve to  
 be spoken of as the writer does; but we need  
 not suppose that they are before his eye in any-  
 thing deeper than their outward seeming. If  
 this be not thought to satisfy the demands of  
 the piece, we need only assume that the author  
 goes back to an earlier time than that of Yëw.

St. 1. 都—王都, ‘the king’s capital.’  
 都人士—都人之爲士者,  
 ‘the men of the capital who were officers.’ In  
 this stanza only the gentlemen appear. L. 2  
 presents them to us in their winter dress of fox  
 furs. L. 3—其動作容貌既有  
 常, ‘their movements and deportment were

彼都人士。充耳琇實。彼君子女。謂之尹吉。我心苑結。彼都人士。垂帶而厲。彼君子女。卷髮如蠶。我之邁。居以凶私。

3 Those officers of the [old] capital,  
With their ear-plugs of *sëw*-stones!—  
Those ladies of noble Houses,  
Each fit to be called a Yin or a Keih!—  
I do not see them [now],  
And my heart grieves with indissoluble sorrow.

4 Those officers of the [old] capital,  
With their girdles hanging elegantly down!—  
Those ladies of great Houses,  
With their [side] hair curving up like a scorpion's tail!—  
I do not see them [now];  
[If I could], I would walk along after them.

uniform,' i. e. unvaryingly correct. L. 4. 有章 = 有文章, 'elegant.' In 1. 5, Choo takes 周, as the capital of Chow, —Haou; and I cannot give it any other meaning. Maou, however, defines it by 忠信, 'loyalty and faith,' so that the line is still descriptive of the officers, and in a higher sense than 11. 2—4. 周 does sometimes have this meaning, and Këang Ping-chang adduces from the Tso-chuen (under the 15th year of duke Sëang) a passage where 11. 5, 6 are quoted, and 周 is, apparently, thus taken. Still I must adhere to the view of Choo. These concluding lines are then akin to those in the other stanzas.

St. 2. 臺, —as in ii. VII. 1. Maou seems to take it here as the name of a cloak made of the plant, but K'ang-shing joins it, better, as an adj., to 笠. Both Maou and Choo simply say of 緇撮 that it was 'a cap of the blackest cloth.' The latter term means 'to take up with the fingers,' and applied to the cap, seems to give us the idea that it was small. The whole line tells of the strict economy of the old officers. We are hardly prepared to read of their wearing *t'ae* hats. L. 3. 君子女 = 貴家之女, 'ladies of noble families.' Choo says he does not understand 1. 4, but that the analogy

of stt. 4, 5 shows that it is descriptive somehow of the beauty of the ladies' hair. This seems plain enough, and should dispose of the exegesis of Maou and others, who take 綢直 of the ladies, —'compact and straight as hair.' I join the 如 with the two terms preceding it;—comp. the account of Seuen Këang in Liv. III. 2, as not using any false hair. 說 in 1. 6 = 悅

St. 3. L. 2. Comp. in I. v. I. 2. 實 = 塞, 'to fill up.' L. 4. 尹 and 吉 are the clan-names of great families, with which, perhaps, the kings had intermarried. The ladies of them would be the leaders of fashion in the capital. Choo says that the line shows how observant of propriety the ladies of the capital were; but the reference is rather to their elegant appearance. L. 6. The dict. explains 苑 with reference to this passage, as meaning 'bent,' or 'accumulated,' and reads the character *yuh*. 苑結 means a knot tied and tied again, so as to resist attempts to unloose it.

St. 4. L. 2. 厲 is defined as 垂帶之貌, 'the app. of the girdle hanging down,' and 而 = 如; but what that appearance was, I cannot tell. L. 4. 卷髮 refers to the short hair at the sides of the head, brushed back and curling upwards. *Ch'ue* is used for 'the sting

何見旃。髮伊有之。匪<sup>五章</sup>  
 盱兮。我則卷餘。帶伊  
 矣。云不有之。匪則垂

- 5 Not that they purposely let their girdles hang down;—  
 The girdles were naturally long.  
 Not that they gave their hair that curve;—  
 The hair had a natural curl.  
 I do not see them [now],  
 And how do I long for them!

II. *Ts'ac luk*

歸薄曲予一不采終<sup>一章</sup>采  
 沐言局髮芻盈綠朝綠

- 1 All the morning I gather the king-grass,  
 And do not collect enough to fill my hands.  
 My hair is in a wisp;—  
 I will go home and wash it.

of a bee: but here it denotes a scorpion with its long tail. In I. 6. 邁 = 行, 'to go,' or 'to walk.' On II. 5, 6, Choo says, 是不可得見也, 得見, 則我從之邁矣, 思之甚也.

St. 5. 匪伊 = 匪是, it is not that'.....

The 'Complete Digest' says that 伊 here means 'purposely';—伊者有心之謂也. But that meaning arises out of the connection. It is better to define 伊 by 是—as

is often done. L. 4. 旃, with reference to this passage, is defined by 揚, which I hardly know how to translate. I do not know that the character occurs elsewhere in the application which it has here. I have no doubt the translation gives the meaning. L. 6. See on the last line of I. i. III. 4.

The rhymes are—in st. 1, 黃, 章, 望, cat. 10; in 2, 撮, 髮, 說, cat. 15, t. 3; in 3, 實, 吉, 結, cat. 12, t. 3; in 4, 厲, 薑, 邁, cat. 15, t. 3; in 5, 餘, 旃, 盱, cat. 5, t. 1.

Ode 2. Narrative. A WIFE TELLS HER SORROW, AND INCAPABILITY OF ATTENDING TO ANY-

THING, IN THE PROLONGED ABSENCE OF HER HUSBAND, TO WHOM SHE WAS FONDLY ATTACHED. The Preface says that this piece condemns the repining of widowhood, and adds that in the time of king Yew there was much of such repining. Its meaning must be that the ode condemns Yew who conducted his government so that there were many, temporarily or for ever, deprived of the society of their partners. There is nothing in the ode to make us refer it to the time of Yew. We should not have been surprised to find it in one of the Books of Part 1.

St. 1. Here and in st. 2, in II. 1, 2, the speaker tells how her mind was so set upon her absent husband that she could not accomplish the easiest tasks. 終,—as in v. IV. 5, *et al.*,—'the whole.' From dawn to meal-time was called 'the morning.' On I. v. I, it was mentioned that some take 綠 there, not as the adj. = 'green,'

but as the name of a plant called 王芻 'king-fodder,' or 'king-grass.' Evidently it is so used here, and there ought to be a 卜 at the top of the character. The plant is described as like a bamboo in its leaves and stem, of a plant-green colour, growing to the height of several feet, the leaves rough, and sharp-pointed. I suspect it is a bamboo,—the *arundinacea*, or the *spinosa*. For what purpose the lady would be gathering it, I do not know; but such was the preoccupation of her mind, that she had no success. —芻 = 'the two hands full (兩手曰



第二章  
終朝采藍。不盈  
一襜。五日爲期。  
六日不詹。  
之子于狩。言韞  
其弓。之子于釣。  
言綸之繩。  
其釣維何。維魴  
及鱖。維魴及鱖。  
薄言觀者。

2 All the morning I gather the indigo plant,  
And do not collect enough to fill my apron.  
Five days was the time agreed on;—  
It is the sixth, and I do not see him.

3 When he went a hunting,  
I put the bow in its case for him.  
When he went to fish,  
I arranged his line for him.

4 What did he take in angling?  
Bream and tench;—  
Bream and tench,  
While people [looked on] to see.

匏). In l. 3. 局=卷, 'curling.' The whole line=首如飛蓬, of l. v. VIII. 2. Comp. also ll. 3, 4. with the lines 3, 4. of that passage.

薄言 is the compound particle which we have often met with. It occurs to the lady that she was in no condition to meet her husband, if he should suddenly make his appearance.

St. 2. The 藍 is the indigo-plant. Williams seems to be wrong, in calling it the *Isatis*;—see the Penny Cyclopædia, art. Indigo. 襜 = 'an apron.' Choo says, 衣蔽前謂之襜, 卽蔽膝. Ll. 3, 4 are easily enough translated, 詹 being taken as=瞻, 'to see;'

acc. to Choo, or=至 to arrive, acc. to the Urh-ya; but we have some difficulty in understanding how an absence of five days should have produced such an excitement and longing in the wife. The filthy and absurd view of Maou, on which Ying-tah and Wang Taou dilate at length, can only be referred to. Ch'ing understands—'the days of the 5th, of the 6th month.' Yen Ts'an says, 'Anciently a gentleman, for three months after his marriage, did not engage in the duties of his office; and here we have the repin-

ing of a newly married wife.' But this view is not applicable to the case before us. We must suppose that from some point in his journey homewards the husband had sent word to his wife that he would be with her in five days.

Stt. 3, 4 may be taken with Choo as referring to the future,—what the wife would do when her husband returned, or, which I rather prefer, with K'ang, as referring to the past, what she had done when he was with her. 之子, of course, is the husband; but it seems better not to translate the terms, but simply to say 'he.'

In l. 2, 言 is the particle. 韞其弓=納弓於韞中, 'put his bow into its case.' She might do this either on his going away to hunt, or on his return from hunting. 綸—to

arrange in order; 綸之繩=爲之綸繩. In st. 4, 魴—as in l. i. X. 3, et al.: 鱖—as in l. viii. IX. 2. The only difficulty is with the last line. Yen Ts'an has, I think, surmounted it best. He says, 旁有觀看其夫善釣爲樂也, 今久不歸, 故思而述之,

者 (as in the translation), 以人見其夫善釣爲樂也, 今久不歸, 故思而述之,

III. *Shoo m'ch'au.*

哉。旣集。蓋云歸。車我牛。我行。我任我輦。我之。南行。召伯勞。雨膏之。悠悠。芄芃黍苗。陰

黍苗

- 1 Tall and strong grows the young millet,  
Fattened by the genial rains.  
Very long was our journey to the south,  
But the earl of Shaou encouraged and cheered us.
- 2 We carried our burdens; we pushed along our barrows;  
We drove our waggons; we led our oxen.  
When our expedition was accomplished,  
We knew we should return.

The rhymes are—in st. 1, 綠, 躬, 局, 沐, cat. 3, t. 3: in 2, 藍, 襜, 詹, cat. 8, t. 1: in 3, 弓, 繩, cat. 6: in 4, 鰭, 者, cat. 5, t. 2.

Ode 3. Allusive and narrative. CELEBRATING THE SERVICE OF THE EARL OF SHAOU IN BUILDING THE CITY OF SEAY, AND THE CHEERFUL ALACRITY OF HIS SOLDIERS UNDER HIS MANAGEMENT. This ode and the 5th of Pt. III. Bk. III. should be studied together. King Seuen (B.C. 826—781) established the marquisate of Shin, as a bulwark against the encroachments of the tribes on the south and west, appointing its capital in S'ay. This ode celebrates the expedition to which was entrusted the building of the city, and the inauguration of the State. There seems no reason, therefore why we should attribute this ode to any reign but that of king Seuen. The Preface, however, and all the critics of Maou's school, drag in king Y'ew, their *bête noire*, and say it was directed against him, who was divorcing his queen, and making her father, the marquis of Shin, his enemy.

St. 1. 芄芃,—as in I.iv.X. 4, et al. 黍苗,—‘the millet in the blade,’ rising up above the ground. 陰雨,—as in iv.VIII. 9, et al. 膏, ‘to anoint;’ here=‘to water and nourish.’ Ll. 1 and 2 are allusive of the kindly, invigorating manner in which the earl of Shaou conducted the expedition. 悠悠 conveys the idea of the length and distance of the march (遠行

之意). We cannot translate 召伯 here as in I.ii.V,—‘the chief of Shaou.’ The lord of that territory was properly a 伯 or earl. The one in question is known as ‘duke Muh of Shaou (召穆公),’ receiving the title of *kung*, as being one of the highest ministers of the court. 勞,—as in I.xiv.IV. 4. ‘The term,’ says Ho K'ang, ‘means that he cheered the men under their toils, compassionated them in their hunger and thirst, sympathized with them and stimulated them.’

St. 2. The writer, whoever he was, identifies himself with the soldiers of the expedition generally, and we must translate 我 in the plural. 任, 輦, 車, 牛 are all to be taken as in the translation. As Ch'ing gives it, 有負任者, 有挽輦者, 有將車者, 有牽傍牛者. All this refers to the conveyance of the baggage, the oxen who are specified being an extra supply of cattle, to take their turn in the labour, and as a provision against contingencies. Ll. 3, 4 express a thought which cheered the minds of the men. 集=成, ‘to be accomplished.’ 蓋 is explained here as 未定之辭 a ‘peradventure.’ K'ang says that 云 has here its force of ‘to say;’ but I regard it as the particle.

我徒我御。我師  
我旅。我行既集。  
蓋云歸處。  
肅肅謝功。召伯  
營之。烈烈征師。  
召伯成之。  
原隰既平。泉流  
既清。召伯有成。  
王心則寧。

- 3 We went along on foot; we rode in our chariots;—  
Our whole host, and our battalions.  
When our expedition was accomplished,  
We knew we should return home.
- 4 Severe was the work at Sëay,  
But the earl of Shaou built the city.  
Majestic was the march of our host;—  
The earl of Shaou directed it.
- 5 The plains and low lands were regulated;—  
The springs and streams were cleared.  
The earl of Shaou completed his work,  
And the heart of the king was at rest.

IV. *Sih sang.*

如何。其樂。君子。見難。其有。其有。隰桑。隰桑

- 1 In the low, wet grounds, the mulberry trees are beautiful,  
And their leaves are luxuriant.  
When I see the princely men,  
How great is the pleasure!

St. 3. This st. speaks of the men-at-arms, the chariot-men, and the foot-men attached to them; the whole host, and its different divisions (五百人爲旅。五旅爲師)。

St. 4. 功=工役之事, all the labour which had to be put forth in building Sëay, which was in the pres. Täng Chow (鄧州), dep. Nan-yang, Ho-nan. 肅肅=嚴正之貌, expressing the determination with which the work was gone about. 營=治,

'to regulate;' 征=行, 'to march.' Yen Ts'an would refer ll. 3, 4 to the reduction of the tribes of the Hwae; but if such an undertaking was a part of the expedition, and the writer had been thinking of it, he would have expressed himself more explicitly. 烈烈=威武貌, 'martial-like.'

St. 5. Work done upon the land is called 平; on the waters, 清. Evidently from this stanza, we must think of the state of Shin as now for the first time colonized, and the country brought under some order and regulation.

何日忘之。謂矣。中心藏之。心乎愛矣。遐不德音孔膠。有幽。既見君子。隰桑有阿。其葉<sup>三</sup>云何不樂。有沃。既見君子。隰桑有阿。其葉<sup>二</sup>

- 2 In the low, wet grounds, the mulberry trees are beautiful,  
And their leaves are glossy.  
When I see the princely men,  
How can I be other than glad?
- 3 In the low, wet grounds, the mulberry trees are beautiful,  
And their leaves are dark.  
When I see the princely men,  
Their virtuous fame draws them close [to my heart].
- 4 In my heart I love them,  
And why should I not say so?  
In the core of my heart I keep them,  
And never will forget them.

The rhymes are—in st. 1, 苗, 膏, 勞, cat. 2: in 2, 牛, 哉, cat. 1, t. 1: in 3, 御, 旅, 處, cat. 5, t. 2: in 4, 營, 成, cat. 11: in 5, 平, 清, 成, 寧. *ib.*

Ode 4. Allusive and narrative. THE WRITER SPEAKS OF HIS ADMIRATION AND LOVE FOR SOME MAN OR MEN OF NOBIL CHARACTER. There would seem to be little, if anything, in this ode, to justify our regarding it as a satirical piece; but the Preface and its supporters manage to find in it Yew's forcing good men into obscurity, and the desire of the writer to see them in office. Choo is of opinion that both this piece and the pre. are out of their proper place, through some mistake, in an early time, in the arrangement of the pieces in this Part.

Lil. 1, 2, in stt. 1, 2, 3. The mulberry tree flourishes best in a damp situation. 阿 is explained by 美貌 'beautiful-looking'; 難 by 盛貌, 'luxuriant'; 幽, by 黑色 'of a black colour,' = dark. What the sight of such mulberry trees was in nature, that would the sight of the men he has in view be to the speaker.

Ll. 3, 4, in the same stt. Who is intended by 君子, and whether we should take it in the

singular or plural, we cannot tell. In st. 2, l. 4, 云 is the initial particle. In st. 3, l. 4, lit. = 'Their virtuous fame is very glueing.' As Wang Gan-shih expands it, 其德音所及, 附麗之甚膠固也, 'wherever their virtuous fame reaches, men cleave to them with firm adhesion.'

St. 4. 心乎 = 中心 in l. 3. The 乎 is used as in L.vii.V.1, 2; and implies some excitement in the statement. 遐 = 何, as in ii.VII.4, 5. The Pēnou Ko (表記) in the Le, quotes the passage with 瑕, which we saw, on L.iii.XIV. 3, must be taken as meaning —'how.' Ch'ing takes 遐 here, as he always does, as meaning 遠, 'far off,' so that the line says, 'But they are far off, and I cannot speak to them.' This is all that can be forced from the ode, to give any plausibility to the view of it presented in the Preface.

The rhymes are—in st. 1, 阿, 難 (prop. cat. 14), 何, cat. 17: in 2, 沃, 樂, cat. 2: in 3, 幽, 膠, cat. 3, t. 1: in 4, 愛, 謂, cat. 15, t. 3; 藏, 忘, cat. 10.

V. *Pih lwa.*

白華

白華菅兮。白茅束兮。之子之遠。俾我獨兮。英英白雲。露彼菅茅。天步艱難。之子不猶。滌池北流。浸

- 1 The fibres from the white flowered rush,  
Are bound with the white grass.  
This man's sending me away  
Makes me dwell solitary.
- 2 The light and brilliant clouds  
Bedew the rush and the grass.  
The way of Heaven is hard and difficult;—  
This man does not conform [to good principle].
- 3 How the water from the pools flows away to the north,  
Flooding the rice fields!

Ode 5. Metaphorical. THE QUEEN OF KING YEW COMPLAINS OF BEING DEGRADED AND FORSAKEN. The Preface says that in this piece the people of Chow censure the queen of Yew (周人刺幽后), where there is evidently a mistake,—probably of 后 for 王. It is quoted

in a note in one of the Books of Han (外戚傳, LXVII. ch. II, 孝成班婕妤傳) as 周人刺幽王黜申后. 'The people of Chow censure king Yew for degrading his queen of Shin.' There is nothing special in the piece to suggest to us this account of it, and the above reference to it in the Books of Han seems to me but slender authority. Chco, however, accepts it. The Preface is evidently wrong in attributing the composition to the people of Chow. The writer in the ode speaks of her own experience. If the queen did not write it herself, the author intended it to be taken as from her.

St. 1. In this and in all the st., the first two lines are metaphorical: but the critics differ in their explanation of their bearing on the case of the queen and her husband, and it is hardly worth while going minutely into the discussion of the point. 菅 is the 茶 of I. vii. XIX. 2,—a rush with a white flower, nearly allied to the 茅. Both Maou and Chco say that it is only

after it has been steeped that it is called 菅 (已漚爲菅): either it was tied with the 茅 in bundles to be steeped, or the stalks were so tied after they had undergone that operation. The two lines suggest the idea of the close connection between the two plants, and the necessaryness of the one to the other;—as it should be between husband and wife. By 之子, of course, king Yew is intended. 遠, acc. to the pres. system of distinguishing between the diff. tones of a character, should be in the third tone, = 違棄. 俾 is stronger than 'to give;—使, 'to cause.'

St. 2. 英英 denotes 'the app. of the white clouds;—Chco says, 'as light and bright.' The idea in ll. 1, 2 seems to be that the clouds bestowed their dewy influences on the smallest plants, while her husband neglected the speaker. 步, 'steps;—行, 'going.' 天步 = 'the goings of Heaven.' Chco says that the phrase = 時運, 'the revolution of the time;—our 'course of Providence.' 不猶, —as in vi. IV. 3. Chco, inappropriately, would explain it by 圖, 'to plan.'

St. 3. 滌 both by Maou and Chco, is defined by 流貌, 'the app. of flowing.' Ching

維<sup>六章</sup>彼碩人。實勞我心。  
 有<sup>六章</sup>鷺在梁。有鶴在林。  
 念子懔懔。視我邁邁。  
 鼓<sup>五章</sup>鐘于宮。聲聞于外。  
 維<sup>五章</sup>彼碩人。實勞我心。  
 樵<sup>四章</sup>彼桑薪。印<sup>四章</sup>烘于燧。  
 彼碩人。嘯歌傷懷。念  
 彼稻田。嘯歌傷懷。念

I whistle and sing with wounded heart,  
 Thinking of that great man.

- 4 They gather firewood of branches of the mulberry trees,  
 And I burn them [only] in a [small] furnace.  
 That great man  
 Does indeed toil and trouble my heart.
- 5 Their drums and bells are beaten in the palace,  
 And their sound is heard without.  
 All-sorrowful I think of him;—  
 He thinks of me without any regard.
- 6 The marabou is on the dam;  
 The [common] crane is in the forest.  
 That great man  
 Does indeed toil and trouble my heart.

says that, between Fung and Haou, the streams all flowed in a northern direction. The flooding the rice fields was the greatest benefit to them; not so did Yēw deal with his queen. 碩=大, 'great,' as we have often found it, though generally descriptive of the largeness of the person. We must take it here of Yēw in his position as king.

St. 4. 樵=采, 'to gather.' 烘 is defined by 燎, 'to blaze,' 'to enlighten'; 燧 is a small portable furnace. 印,—as in iii. IX. 4. The idea which it is tried to bring out of ll. 1,2 is this:—'Firewood from the mulberry tree is sufficient for all kinds of cooking, but in this case the speaker had but a small furnace, in which she could only use the firewood to give heat and light, thus not employing it as she ought to

have done. So was she degraded from her place as queen.'

St. 5. I cannot myself see the metaphorical element in this stanza at all, nor does Choo try to point it out. Maou's idea seems to be that as the sound of music in the palace could not but be heard without, so would the king's virtue, if he had any, find its manifestation; but men found none. 懔懔=憂貌, 'the app. of sorrow,' 邁邁=不顧, 'regardless.'

St. 6. 鶴,—as in iii. X. 1,2. The ts'ao is also a crane, said to be 秃, or 'bald';—a kind of adjutant or marabou, 8 or 9 feet high, the eyes red, the neck long, fond of eating snakes, and able to maintain a fight with a man. 'Both the birds,' says Choo, 'live on fish; but the hō is a clean bird, and the ts'ao an unclean one. Here,

鴛鴦<sup>七章</sup>在梁。戢其左翼。之子無良。二三其德。有扁斯石<sup>八章</sup>。履之卑兮。之子之遠。俾我底兮。

7 The Yellow ducks are on the dam,  
With their left wings gathered up.  
That man is bad,  
Ever varying in his conduct.

8 How thin is that slab of stone!  
He that stands on it is low.  
That man's sending me away  
Makes me full of affliction.

VI. *Mēen mǎn.*

飲如我云道丘止黃縣<sup>一章</sup>蠻。之何勞遠之阿于鳥蠻。

1 There is that little oriole,  
Resting on a bend of the mound.  
The way is distant,  
And I am very much wearied.  
Give me drink, give me food;

however, the *hoh* is in the forest, where it would be famished, and the *ts'ew* is on the dam, where it could have its fill. So had the queen and the concubine changed places,' &c.

St. 7. Ll. 1,2,—see vii. II. 1,2. 二三,—as in I.v. IV. 4. The Yellow ducks were faithful;—how diff. from the king!

St. 8. 扁 = 卑貌, 'the app. of being low.' By the thin slab of stone, it is supposed, Paou Sze is intended. The king is meant by the person standing on the thin stone,—favouring the concubine, and yet only made to appear mean and low by his connection with her! 底 = 病 = 'to be ill,' 'to be in distress.'

The rhymes are—in st. 1, 東, 獨, cat. 3, t. 3: in 2, 茅, 猶, *ib.*, t. 1: in 3, 田, 人, cat. 12: in 4, 薪, 人, *ib.*; 燄, 心, cat. 7, t. 1: in 5, 外, 邁, cat. 15, t. 3: in 6, 林, 心, cat. 7, t. 1: in 7, 梁, 良, cat. 10; 翼, 德, cat. 1, t. 3: in 8, 卑, 底, cat. 16, t. 1.

Ode 6. Allusive. SOME INFERIOR COMPLAINS OF HIS TOIL IN AN EXPEDITION, AND THE NEGLECT WITH WHICH HE WAS TREATED BY HIS SUPERIORS. Such is, substantially, the account of this piece, given both by Maou and Choo. The former regards it as allusive; the latter, as metaphorical; and in this case, I think, the critical faculty of Choo is at fault. The 'Complete Digest,' expanding his view, says, 'The first line is from the writer, stating the circumstances; all the other lines are the language of the bird. For in this piece the whole case is put into the mouth of an oriole, and the lines flow naturally and easily;—metaphorically, without the appearance of metaphor, expressing the object of the writer. We must not think that in the last four lines we have a man longing for some one in whom he could trust for help;—they are the thoughts of the bird to that effect (首句是詩人敘事之言, 下皆是爲鳥言, 蓋此詩是托黃鳥以爲言, 順文說去, 而比意在云云).' But if the writer chose

食之。教之。誨之。命  
 彼後車。謂之載之。<sup>三章</sup>  
 能趨。飲之。食之。教  
 隅。豈敢憚行。畏不  
 之誨之。命彼後車。  
 謂之載之。<sup>三章</sup>  
 縣蠻黃鳥。止于丘  
 側。豈敢憚行。畏不

Inform me, teach me;  
 Order one of the attending carriages,  
 And tell them to carry me.

- 2 There is that little oriole,  
 Resting on a corner of the mound.  
 It is not that I dare to shrink from the journey,  
 But I am afraid of not being able to go on.  
 Give me drink, give me food;  
 Inform me, teach me;  
 Order one of the attending carriages,  
 And tell them to carry me.
- 3 There is that little oriole,  
 Resting on the side of the mound.  
 It is not that I dare to shrink from the journey,  
 But I am afraid of not getting to the end of it.

to put the expression of his sentiments into the mouth of a bird, surely he would have made it talk like a bird. In I. xv. II. we have a metaphorical piece where a bird is the speaker, and a reference to it will show at once how different it is from the ode before us. I must conclude that Choo's better judgment here deserted him.

All the stanzas. With his view of the piece, Choo defines 縣蠻 as 'the sound of the bird,' some representation of its notes into which we need not further inquire. Maou says the terms express 'the app. of a little bird (小鳥貌).' In the 'Great Learning,' comm. iii. 2, they appear as 緙蠻, and I have there translated them by 'twittering,' having then only had the view of Choo before me. 黃鳥, — as in I. i. II. 1, *et al.* 丘阿 is defined by 曲阿, 'a curved mound,' and Ying-tah gives for it 丘之曲中, — as in the translation. The analogy

of l. 2 in stt. 2, 3, shows that this is correct. The bird has its proper place in which to rest; but not so was it with the speaker, who was left neglected, though exhausted with toil. See the use which Confucius makes of the 止 in the passage of the 'Great Learning' referred to. He is not explaining the ode, however, as Maou and others seem to think, but only drawing a moral from it. In l. 3, st. 1, both 之 and 云 are particles. In the other stt., 憚—畏—'to fear,' 'to shrink from.' L. 4. 我勞如何, — 'What can I do under such toil?' or 'How great has been my toil!' 趨—疾行, 'to go rapidly;' but here the meaning is not more than 'to go on.' 極—至, 'to arrive at.' The 'Flower and Essence of the She' quotes a sentence from the 'Narratives of the States,' which admirably illustrates this use of the term;—齊



能飲之。能食之。教之。誨之。命彼車。後之。謂之。載之。

Give me drink, give me food;  
Inform me, teach me;  
Order one of the attending carriages,  
And tell them to carry me.

VII. *Hoo yeh.*

瓠葉 幡幡瓠葉。采之亨之。君子有酒。酌言嘗之。有兔斯首。炮之燔之。君子有酒。酌言獻之。

- 1 Of the gourd leaves, waving about,  
Some are taken and boiled;  
[Then] the superior man, from his spirits,  
Pours out a cup, and tastes it.
- 2 There is but a single rabbit,  
Baked, or roasted.  
[But] the superior man, from his spirits,  
Fills the cup and presents it [to his guests].

朝駕則夕極于魯國。In ll.5—8, all the 之, excepting the first in l.8, must be translated by 'me.' The character loses its meaning in the verb preceding, intensifying its verbal force. 教 is the general term for 'to teach;' 誨—'to inform,' 'to enlighten.' By 後車 we are to understand 副車, 'an attending carriage,' one of the carriages conveying the baggage of the expedition. 謂之, 'tell them,'—the people in charge of the carriage.

The rhymes are—in st. 1, 阿, 何, cat. 17; 食, 誨\*, 載 (and in 2, 4), cat. 1, t. 2: in 2, 隅\*, 趨\*, cat. 4, t. 1: in 3, 側, 極, cat. 1, t. 3.

Ode 7. Narrative. WHERE THE PROVISIONS ARE MOST FRUGAL, ALL THE RULES OF POLITE INTERCOURSE MAY YET BE PRESERVED. It seems altogether gratuitous to bring in king Yê here, and to say that the piece was intended to brand the gluttony and irregularities of him and his

courtiers by describing the simple manners and decency of an earlier time.

ll. 1, 2, in all the stanzas. Both Maou and Choo say that 幡幡 is descriptive of 'the app. of the gourd leaves.' The 'Complete Digest' adds that the appearance is that of 'their waving about (搖動貌).' 亨, for 烹, as in vi. V. 2, *et al.* No supply of vegetables at a meal could be more frugal than boiled, or pickled, gourd leaves; and no supply of viands more frugal than a single rabbit. The 斯 is taken as joined to 兔, with no meaning of its own;—so we found it joined to 螽 in l. i. V., and to 鹿 in v. VII. 1. 首 is equivalent to 'one,'—a classifier used in giving the number of rabbits and some other animals, just as 尾, 'tail,' is employed in speaking of pigs or fishes. l. 2 in stt. 2, 3, 4 gives the different ways in which the rabbit might be cooked:—'in the fire (*i.e.*, the ashes), or baked; near the fire, or roasted; over the fire, or broiled.'

酌言醕之。君子有酒。燔之炙之。有兔斯首。  
 酌言酢之。君子有酒。燔之炙之。有兔斯首。

- 3 There is but a single rabbit,  
 Roasted, or broiled.  
 [But] from the spirits of the superior man,  
 [His guests] fill the cup, and present it to him.
- 4 There is but a single rabbit,  
 Roasted or baked.  
 [But] from the spirits of the superior man,  
 [His guests and he] fill the cup and pledge one another.

VIII. *Ts'een-ts'een che shih.*

遑東矣。維川高石。漸漸  
 朝征。武其悠矣。維漸  
 矣。不人勞遠。山其之  
 漸之

- 1 Those frowning rocks,—  
 How high they rise!  
 Over such a distance of hills and streams,  
 How toilsome is the march!  
 The warrior, in charge of the expedition to the east,  
 Has not a morning's leisure.

Ll. 3, 4. Over such a frugal meal, the parties in the writer's eye would be as ceremonious as at a grand feast. First, the host pours out a cup of his spirits, and tastes them, to be assured they are good. Then he fills a cup, and presents it to his guests. The guests drink, and have a cup filled, which the host drinks (酢=報). Lastly the host has the cups of the guests filled, and they cause his to be filled, and they all drink to one another (醕). The final 之 are to be taken as in the last ode.

The rhymes are—in st. 1, 亨\*, 嘗, cat. 10: in 2, 首, 酒 (and in 3, 4), cat. 3, t. 2; 燔, 獻\*, cat. 14: in 3, 炙\*, 酢, cat. 5, t. 3: in 4, 炮\*, 醕, cat. 3, t. 2.

Ode 8. Narrative. COMMEMORATING THE HARDSHIPS OF A LONG AND DIFFICULT EXPEDITION TO THE EAST, AGGRAVATED BY GREAT RAINS. We may readily conclude that the expedition was against the wild tribes of the east, but when it was undertaken cannot be ascertained. The Preface, as we might expect, refers it to king Y'ew, but we have no record of his having dispatched an army to the east. Ho K'ee would assign it to the reign of king Le, going on a statement in the Bamboo Books, that, in Le's 3d year, the hordes of the Hwae invaded Loh, and were ineffectually opposed by Ch'ang-foo, duke of Kwoh.

Stt. 1, 2. L1. 漸漸 is defined as 高峻之貌 'the appearance of being high and precipitous. The 1st appendix to the Yih-king quotes the line with 斬 and 石 under it, which

*Ho ts'au pu h wang.*

載之。謂之。後車。非<sup>三章</sup>兇匪虎。哀我征夫。何<sup>二章</sup>草不玄。何<sup>二章</sup>人不將。何<sup>二章</sup>草不黃。何<sup>二章</sup>草不黃。

酌<sup>三章</sup>幽草。朝夕不暇。率彼曠野。獨爲匪民。何人不矜。經營四方。何日不行。

Give me drink,  
Inform me, tea  
Order one of t  
And tell them

- 1 Every plant is yellow;  
Every day we march.  
Every man is moving about,  
Doing service in some quarter of the kingdom.
- 2 Every plant is purple;  
Every man is torn from his wife.  
Alas for us employed on these expeditions!  
How are we alone dealt with as if we were not men?
- 3 We are not rhinoceroses, we are not tigers,  
To be kept in these desolate wilds.  
Alas for us employed on these expeditions!  
Morning and night we have no leisure.
- 4 The long-tailed foxes  
May keep among the dark grass.  
And our box-carts  
Keep moving along the great roads.

Ode 10. Allusive and narrative. THE MISERY AND MURMURING OF THE SOLDIERS CONSTANTLY EMPLOYED ON EXPEDITIONARY SERVICES, AND TREATED WITHOUT ANY CONSIDERATION. The Preface says that we have in the piece the complaint of the inferior States, constantly called out by Yëw to do military service. We have nothing in the language, however, to necessitate such a view; and some critics have assigned the ode to the reign of king Hwan.

Stt. 1, 2. The first lines are allusive of the condition of the kingdom, which was like the vegetable world seared and scorched,—burned yellow, and then nearly black. Choo takes 將

in l. 3 of st. 1 as—the 行 of l. 2. In l. 4, 經營, 'planning and building,'—painfully engaged. In st. 2, l. 2, 矜, 'to be an object of pity,' is here explained, by Ch'ing and Choo, by 無妻, 'wifeless;' the meaning being that the soldiers, constantly kept in employment, were thereby separated from all the enjoyments of their domestic life. Han Ying read 鰥, which would still more evidently have that signification. The last line is taken interrogatively (豈獨爲非民哉).

St. 3. 率一循. 'to follow,' 'keep along.'  
 曠一空. 'empty,' 'desolate.' Ll. 1, 2 may be  
 taken as an expansion of l. 4 of the last stanza.

St. 4. Maou takes 芄 as meaning 'the app.  
 of a small animal;' Choo and Yen Ts'an adopt  
 the view of it which I have followed. 幽, —as  
 in IV. 3. It was natural for foxes to be found  
 among the long, dark grass; but not for these  
 soldiers to be employed as they were. 棧車

explained as 役車, 'service carts,'—meaning,  
 I think, the 輦 or 'barrows,' of iii. 2. The  
 soldiers had to wheel them along with them,  
 wherever they went.

The rhymes are—in st. 1, 黃, 行, 將, 方,  
 cat. 10: in 2, 玄, 矜, 民, cat. 12, t. 1: in 3,  
 虎, 野, 暇, cat. 5, t. 2: in 4, 狐, 車,  
 草, 道, cat. 8, t. 2.

In the space afforded by this page, I take the opportunity to introduce Kēang Ping-chang's  
 treatment of the 10th ode, as a specimen of his method.

何草不黃, 下國  
 刺幽王也。侵中國  
 四夷叛, 用兵不息,  
 背民憂之, 故作  
 視子詩也。

之何讀知爲不兵不川逞怨以  
 卒下諸而力討用其童以人所  
 守天忽詩物征言獸山民怒之  
 盛於亡三力方所禽耳殘天戎  
 之甲其下民四之若闕而食犬也  
 京殷入以其王詩民文荒而此周  
 鎬之深石用幽然視史兵人極滅  
 室口戎之也史戲史病擇已而  
 周戶犬漸日盡於兒於疾猶此戰  
 衆至漸此已見如載竭者至一

與曰不地民以思民家  
 之子時無之何數民其  
 中朱無將甸國無匪安  
 賦將行不畿叛括爲欲  
 皆也, 不以之包獨皆  
 章與日何也, 方字詞情  
 二言何也, 役四矜之人  
 章不也, 役營章家言  
 一傳行征有經此二室也, 三章言  
 故亦有不可堪念人室家夫也, 夫許可  
 章故非上人一孰章人黃秋矣末黑  
 兕逐乎獨虎一焉虎厭秋矣末黑  
 兕於人爲兕夕, 惡惡盡黃言則  
 猛野, 則匪目暫獸者, 時而幽又  
 可征虎征不室, 妖章受元者年  
 不我兕言并於, 亦首知於幽次  
 獸, 今匪民之居狐也, 至草在  
 猛野, 則匪目暫獸者, 時而幽又  
 虎於人爲兕夕, 惡惡盡黃言則  
 兕逐乎獨虎一焉虎厭秋矣末黑  
 兕於人爲兕夕, 惡惡盡黃言則



# THE SHE KING.

## PART III.

### GREATER ODES OF THE KINGDOM.

#### BOOK I. DECADE OF KING WAN.

#### ODE I. *Wān wang.*

詩經

大雅三

文王之什三之一

文王

文王在上於  
昭于天。周雖  
舊邦。其命維  
新。有周不顯。  
帝命不時。文

- 1 King Wān is on high;  
Oh! bright is he in heaven.  
Although Chow was an old country,  
The [favouring] appointment lighted on it recently.  
Illustrious was the House of Chow,  
And the appointment of God came at the proper season.

TITLE OF THE PART.—大雅三, 'Part III. Greater Odes of the Kingdom.' Little can be added here to what I have said on the title of Part II. The rendering of 大雅 is not according to the literal meaning of 雅; but it is more descriptive of the odes, and more intelligible, than a literal translation would be. The term 'greater' is given to the pieces because of their comparatively greater length, and the themes of several of them, which are of a more exalted kind than those of Part II., being occupied with the history and the virtues of the ancestors of the House of Chow, and founders of the dynasty. The first eighteen pieces are 'the Correct Ya (正雅)' and are attributed to the duke of Chow.

TITLE OF THE BOOK.—文王之什三之一, 'The Decade of king Wān; Book I. of Part III.' As in the last Part, the odes should be arranged in tens; and each Decade takes its name from that of the first ode in it. Luh Tih-ming observes that in this Book king Wān is the subject of the first eight odes, and king Woo, of the last two.

Ode I. Narrative. CELEBRATING KING WAN, DEAD AND ALIVE, AS THE FOUNDER OF THE DYNASTY OF CHOW, SHOWING HOW HIS VIRTUES DREW TO HIM THE FAVOURING REGARD OF HEAVEN, AND MADE HIM A BRIGHT PATTERN TO HIS DESCENDANTS AND THEIR MINISTERS;—ATTRIBUTED TO THE DUKE OF CHOW, FOR THE BENEFIT OF THE YOUNG KING CHING.

王孫侯錫不王。亶亶右。在王  
 孫子。文哉已。令亶亶  
 子。文王周。陳聞文 帝陟  
 左降。

King Wān ascends and descends,  
 On the left and the right of God.

- 2 Full of earnest activity was king Wān,  
 And his fame is without end.  
 The gifts [of God] to Chow  
 Extend to the descendants of king Wān;—  
 To the descendants of king Wān,

St. 1. Acc. to Choo, the first two and the last two lines are to be taken of the soul or spirit of king Wān in heaven; and to explain them otherwise is, simply, to explain them away. Maou makes 在上 in 1.1 = 在民

上, 'was over the people;' and 1.2 = 'Oh! his virtue was displayed to Heaven.' Then in 1.7 陟降 = 'he ascended and descended;' i.e., he did what was right in the sight of Heaven above, and what was good in the sight of men below. On 1.8 Maou says nothing; but Ch'ing took 在 in the sense of 察, 'to examine,' and interprets all the line—'King Wān was able to see and know the mind of Heaven, obeyed it, and acted according to it.' Yen Ts'an, dissatisfied with these explanations, says, 'King Wān's virtue was in accordance with Heaven. He ascended and descended, advanced and retired, as if he were always on the left and right of God, so that not a single movement of his was other than the action of Heaven.' The inadequacy of all these explanations of the text is sufficiently evident. K'ang Ping-chang admits it in reference to ll. 7, 8, and adopts Choo's view, that the language can only be taken of Wān's spirit (以神言).

But we must adopt it also in ll. 1, 2. 在上 is simply—'is on high.' The writer is not thinking of Wān as 'over the people,' but in reference to the wonderful attributes of character which made him the object of the divine favour. He is called 'king Wān,' as having been *kinged* by the duke of Chow, after the subjugation of the Shang dynasty, when Woo in his old age received the appointment to the throne (Doctrine of the Mean, XVIII. 3);—not that he ever assumed the title of *king* himself. It was an error in the scholars of the Han dynasty to suppose that he did so, originating with Sze-ma Ts'ien. The appointment of Heaven lighted on Wān, but it took effect only when his son Fah became the sovereign of China as king.

Ll. 8—6. Ch'ing is literally correct in saying that the history of Chow dates from the removal of Wan's grandfather, king T'ae, to the

territory so called, as I have related on the title of I.i.1; but Yen Ts'an is correct, as regards the spirit of the ode, in saying that it is the House of Chow. (周家), after and before its settlement in Chow, that the poet has in view. 其

命 in 1.4 is the 'appointment of Heaven' that the sovereignty of the kingdom should be in the Chow family. The statement that the appointment was 'new,' or 'recent,' shows that we should not translate 命 by decree. On the use of 有 in 1.5, see on II.v. VI. 6. Maou observes that 不顯 and 不時 are to be taken as affirmative of 顯 and 時. We may do this, or take the lines interrogatively. The 時 = 當其時, 'at the proper time.' I translate both 帝 and 上帝 by 'God.' The single term has that meaning, and the 上, 'High,' is equivalent to the definite article. The one is the *Elohim* in Hebrew; the other is the *Ha-elohim*.

St. 2 tells us how the blessing of Heaven rested not only on the person of Wān, but extended also to his descendants and his ministers. In 1.1, 亶亶 = 強勉之貌 'the app. of strong exertion,' In 2, 令聞 = 善譽, 'good praise,' = fame. In 3, 陳 is explained by 敷, 'to diffuse,' 'to give.' The line is quoted, once and again, in the Tso-chuen and the Kwoh-yu, and always with 載 instead of 哉. Maou

explains 哉 by 載, which it is much better to take in its frequent usage as an expletive particle, than to attempt, with K'ang-shing to give it the meaning of 始, 'to begin,' which it also has. It appears also more in harmony with the ode to understand God as the subject of 陳錫, than king Wān, as Ying-tah does;—so that the

本支百世。凡周  
 之士。不顯亦世。  
 世之不顯。厥猶  
 翼翼。思皇多士。  
 生此王國。王國  
 克生。維周之禎。  
 濟濟多士。文王  
 以寧。  
 穆穆文王。於緝  
 熙敬止。假哉天

In the direct line and the collateral branches for a hundred generations.

All the officers of Chow

Shall [also] be illustrious from age to age.

- 3 They shall be illustrious from age to age,  
 Zealously and reverently pursuing their plans.  
 Admirable are the many officers  
 Born in this royal kingdom.  
 The royal kingdom is able to produce them,—  
 The supporters of [the House of] Chow.  
 Numerous is the array of officers,  
 And by them king Wān enjoys his repose.

- 4 Profound was king Wān;  
 Oh! continuous and bright was his feeling of reverence.  
 Great is the appointment of Heaven!

line=上帝敷錫于周。 In l. 4. 侯—  
 維,—as often. 孫子, has no more meaning  
 than子孫, 'sons and grandsons,'=descendants.

The usual order of the terms is changed here for the sake of the rhyme. That no peculiar meaning is to be sought in the form of the expression appears from its recurrence in st. 4. This line is under the govt of 敷錫, or may be taken as in apposition with 周. L. 6. 'The root and the the branches' denote the eldest sons by the recognized queen, succeeding to the throne, and the other sons by the queen and by concubines. The former should be the kings, and the latter the nobles of the kingdom, through a hundred generations. The former would grow up directly from the root, and the latter would constitute the branches of the great Chow tree. Ll. 7, 8. And not only the descendants of Wān, but all the officers of the House of Chow should share in the favour of Heaven through him. 士, 'officers,' should

have its most extensive application. 不顯,—  
 as in st. 1. 亦 may here have its force of 'also.'

St. 3 continues the subject of the officers of Chow, for the duke of Chow knew that only through their loyal attachment would the throne be secure. In l. 2, 猶—謀, 'counsels.' 翼翼—勉敬, 'zealous and reverent.' L. 3. 思 is here an initial particle,—as in II. vii. IV. 皇—美, 'admirable.' Ll. 4, 5. 'The royal kingdom' is the kingdom of Chow,—both the original Chow, and the general dominions which the House had obtained through Wān and Woo. L. 6. 禎—禎幹, one part for the whole of the wooden frame by which adobie walls are raised, so that the term has the idea of erection as well as of support. Ll. 7, 8. Choo finds in 濟濟 here only the idea of 'numerous;' Maou adds to that the idea of good deportment,—as in II. vi. V. 2. I prefer to take l. 8 of king Wān in heaven, in his spiritual condition (文王之神; Foo Kwang).

St. 4 returns to king Wān and sets forth his great virtue of 'reverent attention' to his duties,



王孫侯錫不已侯<sup>五</sup>于億之命。  
 孫子。文哉周。陵又士周。天  
 子。文王。周。又士周。天  
 King Wän ascends and  
 On the left and the right,  
 2 Full of earnest activity  
 And his fame is widely  
 The gifts [of God]  
 Extend to the  
 To the descendants.  
 作敏。命  
 侯服于周。天  
 億。上帝既命。侯  
 之。孫子。其麗不  
 命。有商孫子。商

St. 1. Acc. to Ch. the descendants of [the sovereigns] of Shang;—  
 last two lines are descendants of the sovereigns of Shang,  
 spirit of king W. them otherwise in number more than hundreds of thousands;  
 away. Mac. when God gave the command,

上, 'was he became subject to Chow.

virtue  
 陟  
 上

They became subject to Chow.

The appointment of Heaven is not constant.

The officers of Yin, admirable and alert,

Assist at the libations in [our] capital;—

They assist at those libations,

Always wearing the hatchets on their lower garment and their  
 peculiar cap.

O ye loyal ministers of the king,

Ever think of your ancestor!

through which it was that the dominion of the  
 kingdom passed to this House from that of  
 Shang. Ll 1, 2 are quoted in 'The Great Learn-  
 ing,' Comm. III 3, and then expounded. See  
 the remarks on them there. L. 3. 假 = 大,  
 'great.' Choo makes the line = 'The great  
 appointment of Heaven rested on him;' but that  
 term seems rather to be descriptive of the  
 appointment of Heaven, and 哉 to have its  
 usual force of admiration. L. 7. 麗 = 數,  
 'numbers.' In Ll 7, 8, the meaning seems to be  
 more vivid if we take 命 as I have done. 侯  
 = 維, as in st. 2. Wang Taon says that both here  
 and there it = 乃, a force which 維 sometimes  
 has. 于周服 = 服于周.

St. 5, carries on the subject of the descendants  
 of Shang, and concludes with an admonition,  
 drawn from their case, to the officers of Chow.  
 There is in the st. an element of proud feeling  
 in the triumph of the author's dynasty. Ll 3.

4. By 殷 (the previous dynasty was called in-  
 differently that of Shang or Yin) 士, I think,

we must understand both the descendants of  
 Shang and their ministers. They are described  
 as 膚 (= 美) and 敏 (= 疾), 'admirable  
 and active.' When they appeared at the court  
 of Chow, they assisted at the sacrifices of the  
 king in his ancestral temple, which began with  
 a libation of fragrant spirits to bring down the  
 Spirits of the departed. The libation was pour-  
 ed out by the representative of the dead, and  
 the cup with the spirits for that purpose was hand-  
 ed to him by some of those who assisted at the  
 service;—here it is represented as done by the  
 officers of Yin. 裸 = 灌, 'to pour out as a  
 libation.' Choo defines 將 by 行, and Ying-  
 tah, by 送;—we must take the two characters  
 together, with the meaning which I have given  
 them. L. 6. 黼 is the lower garment with the  
 hatchets embroidered on it, though, as Ying-tah  
 says, we are not to suppose that the blazonry  
 was confined to that one figure. 冪 was the  
 name of the cap, as worn, during the Yin dynasty,  
 at sacrifices. The Hēa had used the 收, and  
 the Chow used the 弁. The officers of Yin

王。無。聲。無。臭。儀。刑。文。殷。自。天。上。天。之。載。躬。宣。昭。義。問。有。虞。命。之。不。易。無。遏。爾。殷。駿。命。不。易。克。配。上。帝。宜。鑒。于。多。福。殷。之。未。喪。師。德。永。言。配。命。自。求。厥。<sup>二章</sup> 允。爾。祖。聿。修。厥。

- 6 Ever think of your ancestor,  
Cultivating your virtue,  
Always striving to accord with the will [of Heaven].  
So shall you be seeking for much happiness.  
Before Yin lost the multitudes,  
[Its kings] were the assessors of God.  
Look to Yin as a beacon;  
The great appointment is not easily [preserved].

- 7 The appointment is not easily [preserved]  
Do not cause your own extinction.  
Display and make bright your righteousness and name,  
And look at [the fate of] Yin in the light of Heaven.  
The doings of High Heaven,  
Have neither sound nor smell.  
Take your pattern from king Wân,  
And the myriad regions will repose confidence in you.

used their peculiar cap;—by way of honour, and also by way of warning. In ll. 7, 8, the writer turns to the officers of king Ching, and admonishes and stimulates them. 靈—進, 'to advance,' i.e., never to cease in the maintenance of their loyalty. Their 'ancestor,' of course is king Wân.

St. 6. Ll. 2—4. 聿 is merely the initial particle. 厥德 is not to be understood of the virtue of king Wân, but of that of the officers who are addressed; and 厥 = 'your.' 言 is the particle; 配 = 合, 'to match,' 'to accord with;' 命 = 'the will of Heaven,'—Choo says, 天理, 'heavenly principle.' 自 = 'as a matter of course,' 'this is the natural way.' As Choo expands ll. 3, 4:—而又常自

省察, 使其所行, 無不合於天理, 則盛大之福, 自我致之, 有不外求而得矣. In ll. 5—8 we have the case of Yin again produced. See the 'Great Learning,' Comm. X. 5. See also the Shoo, V. xvi, 8, on the phrase 配天, equivalent to l. 6 here.

St. 7 continues the admonition in st. 6, converging, in the conclusion, from the officers of Chow to the person of king Ching himself. In l. 2, 遏 = 絕, 'to extinguish,' = to ruin. In l. 3, 宣 = 布, 'to spread abroad;' 昭 = 明, 'to make bright;' 問 = 聞, in st. 2. In l. 4, 有 = 又, 'moreover;' 虞 = 度, 'to calculate,' 'to estimate.' 自天, 'from Heav-

II. *Ta ming.*

使不挾四 天位殷適。 不易維王。 天難忱斯。 赫赫在上。 明明在下。<sup>一章</sup> 大明

- 1 The illustration of illustrious [virtue] is required below,  
And the dread majesty is on high.  
Heaven is not readily to be relied on;  
It is not easy to be king.  
Yin's rightful heir to the heavenly seat  
Was not permitted to possess the kingdom.

en, i, e, from the point of view of Heaven;—seeing how Yin's fall was brought about by Heaven, in consequence of the disobedience of its kings, and their neglect of their duties. See II.5,6, in the 'Doctrine of the Mean,' XXIII. 6. If the doings of Heaven be thus, how can they be studied and known? The answer is in II.7,8. King Wān might be considered as an embodiment of the virtue of Heaven, and he could be studied and imitated. 儀=象, 'to resemble;'

刑=法, 'a pattern.' 儀刑文王=取法於文王,—as in the translation. 孚=信, 'to believe.' 作孚,— 'will arise and repose confidence in you.'

The rhymes are—in st. 1, 天, 新, cat. 12, t. 1; 時, 右 \*, cat. 1, t. 2: in 2, 已, 子, ib., 世, cat. 15, t. 3: in 3, 翼, 國, cat. 3, t. 3; 生, 楨, 寧, cat. 11: in 4, 止, 子, cat. 1, t. 2; 億, 服 \*, ib., t. 3: in 5, 常, 京 \*, cat. 10; 晷, 祖, cat. 5, t. 2: in 6, 德 \*, 福 \*, cat. 1, t. 3; 帝 \*, 易, cat. 16, t. 3: in 7, 躬 (prop. cat. 9), 天, cat. 12, t. 1; 臭, 孚 \*, cat. 3, t. 1.

Ode 2. Narrative. HOW THE APPOINTMENT OF HEAVEN RESTED ON KING WAN, AND DESCENDED TO HIS SON, KING WOO, WHO OVERTHREW THE DYNASTY OF SHANG;—CELEBRATING ALSO THE MOTHER AND THE WIFE OF KING WAN. See on the title of II.v. I.

St. 1. II.1,2 are certainly enigmatical, Choo says that 明明 is 德之明, 'the brilliance of virtue,' and 赫赫 is 命之顯, 'the manifestation of the will of Heaven.' To

the same effect in a measure is the view of Yen Ts'an. He says, 'The first two lines contain a general sentiment (泛言), expressing the principle that governs the relation between Heaven and men. Acc. to I. 1, the good or evil of a ruler cannot be concealed; acc. to I. 2, Heaven, in giving its favour or taking it away, acts with strict decision. When below there is the illustrious illustration of virtue, that reaches up on high. When above there is the awful majesty, that exercises a survey below. The relation between Heaven and men ought to excite our awe.' I believe that Yen-she has appreciated the sentiment of the lines; but it is difficult to bring it out in the brevity of a translation. Maou refers the lines, erroneously, to the virtue of king Wān, which was displayed among men below, and gloriously seen by Heaven. In II.3—6 we have the same sentiment of the changing of Heaven's favour, and the same illustration of it, that run through the Part.

Ode 1. 忱=信, 'to be trusted.' 斯 is the final particle. L. 4='He who has not an easy position is the king.' The idea is not that of gaining the throne, but of retaining it. 'The heavenly seat' is the throne, the seat given by Heaven to him who is called 'its son.' 殷適=殷之適嗣, 'the legitimate heir of Yin;—referring to Show, the last sovereign of that dynasty. 挾=有, 'to possess.' 四方,=the middle State and all the feudal States of the four quarters,=the kingdom. We must bring down 天 from I. 3 as the subject of 使.

不<sup>二</sup>回。以<sup>三</sup>受方國。聿<sup>四</sup>懷多福。厥<sup>五</sup>德翼翼。昭<sup>六</sup>事上帝。維<sup>七</sup>此文王。小心<sup>八</sup>文王。大<sup>九</sup>任有身。生<sup>十</sup>此王季。維<sup>十一</sup>德之行。曰<sup>十二</sup>嬪于京。乃<sup>十三</sup>及殷商。來<sup>十四</sup>嫁于周。摯<sup>十五</sup>仲氏任。自<sup>十六</sup>彼

- 2 Jin, the second of the princesses of Che,  
From [the domain of] Yin-shang,  
Came to be married to the prince of Chow,  
And became his wife in his capital.  
Both she and king Ke  
Were entirely virtuous.  
[Then] T'ae-jin became pregnant,  
And gave birth to our king Wän.

- 3 This king Wän,  
Watchfully and reverently,  
With entire intelligence served God,  
And so secured the great blessing.  
His virtue was without deflection;  
And in consequence he received [the allegiance of] the States  
from all quarters.

St. 2 refers to the father, and especially the mother of king Wän. She was a Jin, the second daughter of the prince of Che. As Maon gives the first line,—摯國任姓之中女. The 氏 belongs to 任, and precedes it by the inexorable law of the rhyme. Where Che was has not been ascertained; but we may presume from 1.2 that it was within the royal domain of Yin. The critics, at least, say that this is intended by the combination of Yin-shang, the two names of the Yin or Shang dynasty (摯商畿內國也). 周 is best taken as in the translation. 曰 is the particle.

嬪=婦, 'to become wife to;—as in the Shoo, I. 12. 京 is the 'capital' of Chow; so denominated from the fortunes of the family when the ode was written. The 乃及 in 1.5 shows that the mother of king Wän is still the main subject of the stanza. 王季 is the title conferred by the duke of Chow on his great-grandfather;—see the 'Doctrine of the Mean,' XVIII. 3. The best way of dealing with the

之 in 1.4 is to take it as = 其, 'only virtuous was their conduct.' It makes the 行 descriptive of the 德. Ta'e-jin is the honorary name of the lady. 身=懷孕, 'pregnancy.' Chinese writers celebrate Ta'e-jin in the highest terms. 'When she was pregnant with king Wän,' says Lëw Hëang, 'her eyes looked on no improper sight, her ears listened to no licentious sound, and her lips uttered no word of pride. When the king was born, he was intelligent and sage, so that when his mother taught him one thing, he learned a hundred things; and in the end he became the founder of the Chow dynasty. The superior man will say that T'ae-jin could commence the instruction of her child while he was yet in the womb.'

St. 3 is all occupied with the virtue of king Wän, which made him the object of God's favour. Choo explains 1.2 as 恭慎之貌 'the app. of reverence and carefulness,'—the same as the 敬 in ode I. 4. 昭 is defined by 明, 'brightly;—the meaning appears to be what I have given. 聿 is the particle. 懷

天<sup>四章</sup>監在下。有命既集。文王初載。天作之合。在洽之陽。在渭之涘。文王嘉止。大邦有子。<sup>五章</sup>大邦有子。天之妹。文定厥祥。親迎于

4 Heaven surveyed this lower world;  
And its appointment lighted [on king Wăn].  
In his early years,  
It made for him a mate;—  
On the north of the Hëah;  
On the banks of the Wei.  
When king Wăn would wive,  
There was the lady in a large State.

5 In a large State was the lady,  
Like a fair denizen of Heaven.  
The ceremonies determined the auspiciousness [of the union],  
And in person he met her on the Wei.

is defined by 來, 'to make to come.' 同—邪, 'crooked,' 'perverse.' 受方國—受四方侯國之歸,—as in the translation.

St. 4 introduces the queen of king Wăn, as specially provided for him by Heaven. Ll. 1, 2 refer to Wăn, as singled out by Heaven to occupy the throne. It was hardly necessary to put 'on king Wăn,' in brackets, as they are merely brought up from l. 3. 集—就, 'to come to,' 'to settle or light on.' 載—年; 初載—'in his early years.' Thus his bride would be about the same age as himself. 合—配, 'a mate.' Hëah is the name of a river, on the north of which lay the capital of the State held by the father of T'ao-sze. The Shwuh-wăn quotes the line with 郃; and Maou originally had 合 alone. The 水 was added in the Han dynasty. The river is supposed to have been in the pres. dis. of Hoh-yang (郃陽), in T'ung Chow (同州), Shen-se. 涘,—as in l. vi. VII. 2, et al. In l. 7, Choo defines 嘉 by 婚禮, 'the marriage ceremony';—certainly marriage is one of what are denominated the 嘉 or 吉 ceremonies: and we may adopt Choo's view, so that the meaning of the

line is as I have given it. Even Yen Ts'an here follows Choo in preference to the old explanation of the term as meaning 'admired.' The great State is Sin (莘), to which the young lady belonged.

In st. 5 we have the marriage of Wăn and this lady. It would be hard to say what specific idea the writer had in his mind in the 2d line, descriptive of the grace and other attributes of the lady. 俛—譬, 'to be compared to.' Han Ying read 磬, which has the same meaning. 妹—'a younger sister,' but here simply = 少女, 'a young lady.' L. 8 is descriptive of the preliminary formalities; 文 is defined by 禮, 'ceremonies,' and 祥 by 吉, 'lucky,' 'fortunate.' Yen Ts'an says, 'The tortoise-shell was consulted, and gave a favourable response. Then they determined by the ceremonial observances that the thing was fortunate, and presented the bridal gifts (卜而得吉, 則以禮文定其吉祥而納幣焉). All things being ready, the young prince went in person to meet the bride, and made a bridge of boats for her to cross the Wei by. The boats were moored across the stream, and then planks were laid upon them, so that the lady might walk over. Morrison, under the char. 俛, gives the stanza thus:—

渭。造舟爲梁。不  
顯其光。<sup>六章</sup>  
有命自天。命此  
文王。于周于京。  
纘女維莘。長子  
維行。篤生武王。  
保右命爾。燮伐  
大商。<sup>七章</sup>  
殷商之旅。其會  
如林。矢于牧野。

Over it he made a bridge of boats;—  
The glory [of the occasion] was illustrious.

- 6 The favouring appointment was from Heaven,  
Giving the throne to our king Wān,  
In the capital of Chow.  
The lady-successor was from Sin,  
Its eldest daughter, who came to marry him.  
She was blessed to give birth to king Woo,  
Who was preserved, and helped, and received also the ap-  
pointment,  
And in accordance with it smote the great Shang.
- 7 The troops of Yin-shang  
Were collected like a forest,  
And marshalled in the wilderness of Muh.

'Of a great nation there is a daughter,  
Comparable to the angelic sisters of heaven.  
The elegant presents have determined his bliss;  
In person he meets her, on the banks of the Wei.  
Build the boats; make a bridge;  
Spare nought to illustrate his glory.'

Translating at random as Morrison did, for  
the purposes of his dictionary, it was not to be  
expected that he would give the verses correctly,  
according to the tenses they must have in their  
connection with others. It became a statute of  
Chow that a royal bride should be brought  
across a stream on a bridge of boats, king Wān  
having thus set the example. 不顯, as  
in I. 1.

St. 6 carries on the narrative to the birth of  
king Woo, Wān's son, who was to wrest the  
sovereignty from Yin. L. 3. 于周于京,  
'in Chow, in the capital,'—in his Chow capital  
(于周之京). Ll. 4, 5 must be taken  
closely together, in order to make any con-

struction of them. 纘=繼, 'to continue.'  
T'ae-sze is called 'the continuing lady,' as the  
successor to T'ae-jin, whose praises were declared  
in st. 2. 維莘 plainly means—'was from  
Sin.' Choo takes 行=嫁 as in the trans-  
lation. Maon would connect it with the 行, in  
st. 2. Yen Ts'an agrees with Choo, referring  
to the use of the term, in I. iii. XIV. 2. It is  
difficult to give or to understand the force of  
篤, 'real,' 'sincere,' 'to give importance to,' in  
l. 6. Choo takes it as I have done, 一天又篤  
厚之. The 天, thus understood, must be  
brought on as the subject of the verbs in l. 7.  
右=助, 'to assist.' The 爾 cannot be taken  
as the pronoun of the 2d person;—we must re-  
gard it as a final particle, or as = 之. 燮=  
和, 'harmoniously';—we must suppose here  
'in harmony with the will of Heaven.' Choo  
says, 順天命.

維予侯興。上  
帝臨女。無貳  
爾心。<sup>八章</sup>  
牧野洋洋。檀  
車煌煌。駟  
彭彭。維師  
父時維鷹揚。  
涼彼武王。肆  
伐大商。會朝  
清明。

We rose [to the crisis];—

'God is with you,' [said Shang-foo to the king],

'Have no doubts in your heart.'

- 8 The wilderness of Muh spread out extensive;  
Bright shone the chariots of sandal;  
The teams of bays, black-maned and white-bellied, galloped  
along;  
The grand-master Shang-foo  
Was like an eagle on the wing,  
Assisting king Woo,  
Who at one onset smote the great Shang.  
That morning's encounter was followed by a clear bright [day].

Stt. 7, 8 are occupied with the decisive battle, which issued in the overthrow of the dyn. of Shang, and gave the throne to king Woo. In st. 7, l. 1, 殷商,—as in st. 2; 旅—師, 'multitudes.' L. 2. Comp. the Shoo, V.iii. 9. L. 3. 矢—陳, 'to be displayed' 'to be marshalled.' 牧野,—see on the Shoo, V. ii. 1. In l. 3, Choo takes 侯 as the particle 維, so that the meaning is, as I have given it (我之師爲有興起之勢). Ch'ing refers the 侯 to Woo, here called marquis from Shang's point of view;—which is very unlikely. K'ang Ping-chang and many others take the line as saying, 'We of Chow and the princes on our side arose (予周以諸侯興起而陳於牧野之地). Ll. 5, 6 are well taken by K'ang as spoken to king Woo by Shang-foo, who commanded on the side of Chow. 臨女,— 'has come to you;'—is with you. 貳—疑, 'to doubt.'

In st. 8, 洋洋—廣大之貌, 'the app. of being wide and large.' 檀車,—see on I.

ix. VI. 煌煌,—see I. xii. V. 1. 駟—is defined as 'a bay-horse, black-maned, with a white belly (驕馬白腹). 彭彭,—as in II. vi. I. 3. 尚父,—seen on the title of I. viii. 師—大師, 'grand-master. 時—是, 'he was.' 涼—'to assist;' as if it were 亮, with which the line is quoted in the Books of Han (王莽傳). Maou explains 肆 by 疾, 'rapidly;' Choo, by 縱兵, 'let go his weapons.' 會朝,— 'the morning of the meeting,' i. e., of the battle. 清明—而天下清明, 'and all under heaven was clear and bright.'

The rhymes are—in st. 1, 上, 王, 方, cat. 10; in 2, 商, 京, 行, 王, ib.: in 3, 翼, 福, 國, cat. 1, t. 3; in 4, 集, 合, cat. 7, t. 3; 涖, 止, 子, cat. 1, t. 2; in 5, 妹, 渭, cat. 15, t. 3; 梁, 光, cat. 10; in 6, 天, 莘, cat. 12, t. 1; 王, 京, 行, 王, 商, cat. 10; in 7, 林, 興 (prop. cat. 6), 心, cat. 7, t. 1; 旅, 野, 女, cat. 5, t. 2; in 8, 洋, 煌, 彭, 揚, 王, 商, 明, cat. 10.

## III. Mëen.

有陶父。古土初甦。縣縣  
家穴。陶公沮漆。民縣  
室。未復亶。自之瓜

- 1 In long trains ever increasing grow the gourds.  
When [our] people first sprang,  
From the country about the Ts'eu and the Ts'eih,  
The ancient duke T'an-foo,  
Made for them kiln-like huts and caves,  
Ere they had yet any houses.

Ode 3. Metaphorical and narrative. THE SMALL BEGINNINGS AND SUBSEQUENT GROWTH OF THE HOUSE OF CHOW. ITS REMOVAL FROM PIN UNDER T'AN-FOO, AND SETTLEMENT IN CHOW, DOWN TO THE TIME OF KING WAN. The gradual rise of the House of Chow has been adverted to in the notes on the title of Part I. T'an-foo, it is there stated, removed with his tribe from Pin to the plain of Chow, in B.C. 1,325; and we have here an eloquent account of his labours in founding the new settlement. Duke Lëw, to whom is ascribed the previous settlement of the tribe in Pin, in B.C. 1,796, is celebrated in the second Book of this Part; but what we read of T'an-foo, in the 1st stanza of the ode before us, is hardly reconcileable with the accounts of his distant predecessor, nor with the sketch of life in Pin, which forms the theme of I.xv.I. It is not history which we have of the early days of the tribe in Pin, but legends, and legends dressed up by the writer or the writers of the odes, carrying back into antiquity the state of things which was existing around them in their own day.

St. 1. L. 1 is metaphorical, designed, evidently, to give us the idea of the growth of Chow from a very small beginning. Choo says that large gourds are called *kwa*, and small ones *tëeh*, from which Williams explains the two characters together as 'large and small melons, *met.* posterity.' But 甦 (*i. g.* 瓜, with 勺 on the right) is the gourd near its root, where it begins, very small as compared with the 瓜, when it has grown and extended, with a vast development of its tendrils and leaves. So had the House of Chow grown and increased, small at first, and ever becoming larger. Këang Ping-chang says, 縣縣之瓜, 本方初生之甦, making it clear that he did not understand *kwa* and *tëeh* as two different plants, but as one, in the early and developed stage of its growth. 縣縣, — as in I. vi. VII. The line is metaphorical really, though Maou makes it allusive, as introductory to the whole of the stanzas. It is so introductory; but it is itself metaphorical.

Ll. 2—6 certainly give us the idea of the tribe of Chow coming first into notice in the time of T'an-foo, in the country about the two rivers mentioned, and living there in habitations of the most primitive description. This is irreconcilable with the accounts which we have of it under duke Lëw nearly five centuries earlier; nor will the student think that the difficulty is lightened by Wang Gan-shih, who says, 'The State of Chow [this can only be understood of the tribe, which afterwards settled in Chow] had nearly become extinct. Subsequently it occupied the country about the Ts'eu and the Ts'eih, and began to revive, so that the people are here spoken of as first originating there.' The Ts'eu and the Ts'eih were two rivers in the territory of Pin, and are not to be confounded with those of the same name in the Shoo, III. i. Pt. i. 75. We need not enter into the various discussions about them.

自土沮漆—  
自居於沮漆之旁, 'from the time of their dwelling on the banks of the Ts'eu and Ts'eih.' 古公, — 先公, 'the ancient duke;'  
亶父 is to be taken as the name. The personage was the grandfather of king Wän, and appears as 'king T'ae' in the list of the kings of the Chow family. He is here called 'duke,' as the ordinary designation of the prince of a State after his death. 陶 is 'a kiln for making pottery;' used here for 'to make in the shape of a kiln.' 復 is explained in the dict. by 累土於地上, 'raising up earth above the surface of the ground,' and is said to be, in this sense, interchangeable with 覆, 'that which covers or overshadows.' These kiln-like huts and caves were the dwellings in which the tribe of Chow lived in the 13th century before our era. They were left open, it is said, at the top, for the purpose of light. 家室 together = regularly constructed houses.



古<sup>二章</sup>公亶父。來朝。  
 走馬。率西水滸。  
 至于岐下。爰及  
 姜女。聿來胥宇。  
 周原<sup>三章</sup>膺膺。萁茶  
 如飴。爰始爰謀。  
 爰契我龜。曰止  
 曰時。築室于茲。  
 迺慰迺止。迺左

2 The ancient duke T'an-foo  
 Came in the morning, galloping his horses,  
 Along the banks of the western rivers,  
 To the foot of [mount] K'e;  
 And there, he and the lady Këang  
 Came, and together looked out for a site on which to settle.

3 The plain of Chow looked beautiful and rich,  
 With its violets and sowthistles [sweet] as dumplings.  
 There he began with consulting [his followers];  
 There he singed the tortoise-shell, [and divined].  
 The responses were—there to stay, and then;  
 And they proceeded there to build their houses.

4 He encouraged the people and settled them;  
 Here on the left, there on the right.

St. 2 commemorates the removal of T'an-foo from Pin to the plain of Chow. Of the circumstances in which the removal took place Mencius has given us a graphic account, very much to the honour of the ancient duke;—see Men. I. Pt. ii. XV. 1. 來, 'came,' i. e., came from

Pin. 率=循, 'along,' 'following the course of.' 滸=水厓, 'banks.' The 'western waters' are probably the Ts'eu and Ts'eih. Mount K'e, called also 'Pillar of the sky,' is 10 *le* north east from K'e-shan dis. city, dep. Fung-ts'ëang. The prince's wife was a Këang; she is commonly spoken of as T'ae-këang (大姜). 爰—as commonly, = 'there.' 聿 is merely the particle. 胥=相, 'together.' The term indicates that T'ae-këang was capable of advising her husband, —a worthy predecessor of T'ae-jin and T'ae-sze. 宇=宅, 'the site for a settlement,' the term has a pregnant meaning here, —'to look out for such a site.'

St. 3. The plain of Chow lay south from mount K'e. 膺膺=肥美貌, 'the app.

of being rich and beautiful.' 飴 denotes sweet cakes made of rice. The soil in the plain of Chow was so rich, that vegetables, elsewhere very inferior, grew in it so as to be like those cakes. The 茶 we have met with repeatedly as the sowthistle. About the 萁 I am not sure. Choo calls it the 烏頭, or 'crow's-head,' but more modern critics all will have it to be the violet; and as such it is figured in the Japanese plates. The roots of this yield an emetical substance; but I have never read of their being eaten. Attracted by the appearance of the plain, T'an-foo proceeded to consult and divine about making his settlement here. According to Mencius, his people had followed him in crowds from Pin. 契 is used here for an instrument which was employed in scorching or firing the tortoise shell; = 'to scorch.' I cannot tell why 我 is used before 龜; but it is better to neglect it in translating. The 曰 in l. 5 is understood by Choo of T'an-foo thus reporting the result of his consultations and divinations. I have taken it rather differently.

作廟翼翼。直。縮版以載。室家。其繩則。召司徒。俾立。乃召司空。乃<sup>五章</sup>爰執事。自西徂東。周<sup>五章</sup>廼右。廼疆。廼

He divided the ground into larger tracts and smaller portions;  
He dug the ditches; he defined the acres;  
From the west to the east,  
There was nothing which he did not take in hand.

- 5 He called his superintendent of works;  
He called his minister of instruction;  
And charged them with the building of the houses.  
With the line they made everything straight;  
They bound the frame-boards tight, so that they should rise regularly.

Uprose the ancestral temple in its solemn grandeur.

St. 4 speaks of the general arrangements made by T'an-foo for the occupancy of the plain of Chow. We cannot translate the 乃 which occurs so frequently. 'Accordingly' would convey its force more nearly than any other term I can think of. Choo defines 止 by 居, 'to assign the place or quarter of residence.' The left and the right, i.e., the east and the west, would be determined with reference to the site which had been fixed on for the town, that was to be the capital or residence of the chief himself. L. 3,—see on II. vi. VI. i. 宣 has been taken variously. K'ung Ying-tah adopted Ch'ing's view, that the word = 時耕, 'to assign the times of ploughing and other agricultural operations;' Choo takes it as = 布散而居, 'dispersed the people all over the country.' Neither of these interpretations commends itself. Much better is another which Choo mentions, and which I have followed,—宣導其溝洫, 'dug the ditches, large and small,' i.e., made all the arrangements for the irrigation of the fields, which the peculiar system of husbandry and the division of the land required. 畝 is to be taken verbally,—as I have done. L. 5 seems to come in awkwardly; but we must take it as an account of the whole of the newly occupied territory, from the west, where it was nearest to the old site of the tribe in Pin, on to the furthest point towards the east to which it extended. Then

L. 6 has still T'an-foo for its subject. 周 = 徧, 'universally,' 'all round.' 爰 cannot be translated. Choo expresses the whole line very well as = 靡事不爲.

Sts. 5, 6, and 7 all describe the processes and progress in erecting the buildings of the new settlement, and especially with reference to the residence or palace of T'an-foo himself. These processes took place under the direction of a superintendent of works and a minister of instruction; but I do not not believe that T'an-foo had at this time two officers at all corresponding to those who bore these names subsequently, when the Chow dynasty was consolidated, and whose functions are described in the Shoo and the Chow Le. The string or plummet was used so that the walls were made perpendicular and square. The building frames were firmly bound together (縮 = 束), and raised as the space enclosed by them was completed, the lower board in the frame being removed and placed above. The same process was continued, tier exactly above tier, till the walls were carried to the required elevation. This is the meaning assigned to 以載 (上下相承也, 言以索束板投土築訖, 則升下而上, 以相承載), though it is getting more out of the 載, which simply signifies 'to contain' the earth, than the term can well convey. The intimation in the 4th line is interesting. The first building taken

六章  
 棊之陲陲。度  
 之薨薨。築之  
 登登。削屢馮  
 馮。百堵皆興。  
 馨鼓弗勝。  
 廼立臯門。臯  
 門有伉。廼立  
 應門。應門將  
 日。廼立冢土。  
 戎醜攸行。

- 6 Crowds brought the earth in baskets;  
 They threw it with shouts into the frames;  
 They beat it with responsive blows;  
 They pared the walls repeatedly, and they sounded strong.  
 Five thousand cubits of them arose together,  
 So that the roll of the great drum did not overpower [the noise  
 of the builders].
- 7 They set up the gate of the *enceinte*;  
 And the gate of the *enceinte* stood high.  
 They set up the court gate;  
 And the court gate stood grand.  
 They reared the great altar [to the Spirits of the land],  
 From which all great movements should proceed.

in hand and completed was the ancestral temple. The chief would make a home for the Spirits of his fathers before he made one for himself. However imperfectly directed it was, religious feeling asserted the supremacy which it ought to possess. In st. 6 we have the bustle and noise of the building graphically set forth.

棊 denotes the constant 'carrying of earth to the frames in baskets (盛土於器); 陲陲 = 衆, 'all,' 'multitudes'; 度 is 'the throwing the earth into the frames (投土於板); 薨薨 'the noise of the people (衆聲); their chattering and shouting; 築 is 'the pounding of the earth; and 登登, the blows of one long pestle answering to another. When the wall was thus reared, they pared or scraped it, till it was clear of all protuberances and made smooth (削屢), and then it gave a sound, when tapped, represented by 馮馮. L. 5. See

II.iii.VII.2. 皆 should, probably, be 偕, = 俱, 'all together. L. 6. see on II. vi. IV. 3. The drum was beaten to stimulate the workers; but so many were they, and so cheerful and active, that the sound of it was almost drowned in the noise which they themselves made. St. 7 relates to the building of the palace and grand altar; but they are described, unfortunately,

with reference to the palaces of T'an-foo's descendants when they had become sovereigns of the kingdom. The residence now reared was but a small structure apparently, consisting only of two buildings, an outer and an inner, leading to which were two gates. Subsequently the royal palace consisted of seven buildings, two more than those which constituted the palaces of the princes of the States. Belonging to it were two gates called the 臯門 and the 應門, which the princes could not boast of; and these names are here given to the gates of T'an-foo's residence. 臯門 = 王之郭門, and 應門 = 王之正門 or 朝門; — as in the translation. 有伉 = 高貌 'high-looking; 將將 = 嚴正, 'severe and exact.' 冢土 = 大社, 'the grand altar to the Spirits of the land.' See the note on the Shoo, III. i. Pt. i. 35. 戎醜 = 大衆, 'great and universal,' meaning all great undertakings, and such as required the cooperation of all the people. These were preceded by a solemn sacrifice at the grand altar. As Choo says, 起大事, 動大衆, 必有事乎社, 而後出謂之宜. T'an-foo would raise an altar, appropriate to his own circumstances; but it is here thus grandly described with reference to the royal position of his descendants.

肆不殄厥愠。亦  
不隕厥問。柞棫  
拔矣。行道兌矣。  
混夷駟矣。維其  
喙矣。<sup>九章</sup>  
虞芮質厥成。  
王蹶厥生。予曰  
有疏附。予曰有  
先後。予曰有奔  
奏。予曰有禦侮。

8 Thus though he could not prevent the rage [of his foes],  
He did not let fall his own fame.  
The oaks and the *yih* were [gradually] thinned,  
And roads for travelling were opened.  
The hordes of the Keun disappeared,  
Startled and panting.

9 [The chiefs of] Joo and Juy were brought to an agreement,  
By king Wân's stimulating their natural virtue.  
Then, I may say, some came to him, previously not knowing him;  
And some, drawn the last by the first;  
And some, drawn by his rapid successes;  
And some, by his defence [of the weak] from insult.

St. 8. Ll. 1, 2 are taken of T'an-foo in his relations to the wild hordes, which, as described by Mencius, obliged him to withdraw with his tribe, from Pin. He could not prevent them from showing their barbarous dispositions, but amid all his trouble from them, and subsequently, he showed his own great qualities. 肆 is defined in the Urh-ya by 故, 'therefore,' and by

故今, which I do not know what to make of. Choo explains it by 遂, adding that 'it carries on the discourse from what precedes.' Here it = 'thus although.' 殄 = 絕, 'to disarm.' 愠 = 怒, 'anger.' 問 we have met with before, —in the sense of 聞, 'fame.'

Ll. 3—6 describe the gradual clearing of the country, and bring us down to the times of T'an-foo's son and grandson, —the kings Ke and Wân. 柞 has occurred already, —an oak and thorny. The *yih* is by some said to be the same tree; but it appears to be different, and is called, in the Urh-ya, the white *juy* (白櫻), 'a thorny, shrubby tree, growing to the height of 5 or 6 feet, and bearing a red fruit, like an ear-pendant, and eatable.' The country had been all overgrown with these, affording shelter to the wild tribes; but gradually the trees were 'thinned'—

so we must take 拔—and roads were 'opened' (兌 = 通, 'to be made passable'). On this the barbarians, here called 'the Keun hordes,' could no longer keep their ground. 駟 is defined in the Shwoh-wân as 'the app. of a horse hurrying on rapidly;' and here = 'fled away rapidly.' L. 6 represents the barbarians flying with open mouth (喙 = 口). Choo defines the term by 息, 'to pant.'

St. 9 brings us to king Wân, and the States, one after another, coming to him to hail him as their leader. Joo and Juy were two States on the east of the Ho; but their positions cannot be sufficiently defined. 質 is explained by 成, and 成 by 平; 質厥成 = 'decided their strife and made peace.' The story of their case, as related by Sze-ma Ts'ên, Lëw Hëang, and others, is this:—Their chiefs had a quarrel about certain fields, or a strip of territory, to which each of them laid claim. Unable to come to an agreement, they went to lay the matter before the lord of Chow; and as soon as they entered his territory, they saw the ploughers readily yielding the furrow, and travellers yielding the path to one another, while men and women

IV. *Yih p'oh.*

趣左辟濟標薪械芄 械  
之右王濟之之樸。芄 樸

- 1 Abundant is the growth of the *yih* and the *p'oh*,  
Supplying firewood; yea, stores of it.  
Elegant and dignified was our prince and king;  
On the right and the left they hastened to him.

avoided one another on the road, and none of the old people had burdens to carry. When they got to the court, they beheld the officers of each inferior grade readily giving place to those above them. All this made them ashamed of their own quarrel. They acknowledged the error and folly of it, agreed to let the disputed ground be an open territory, and withdrew, without presuming to appear before the prince of Chow. When this affair was noised 'abroad, it is said that more than forty States tendered their submission to Chow. Choo says that he does not understand 1. 2. I have followed Yen Ts'an's view of it. He takes 生 as meaning 'the natural conscience (本然之良心),' as inseparable from man as his 'life,' and 蹶 = 動, 'to move;' thus connecting the line closely with the preceding. By the 子曰 in ll. 1-6, we are probably to understand the writer of the ode, delivering his own opinion as to the causes which gave king Wán his great and ever increasing influence. The last three characters in every line are applicable to himself,—his attributes or the effects of his attributes. This is not the view of Maou or Choo; but Kēang Ping-chang gives it, and I can see no other reasonable mode of construction. Kēang's words are, 文王之興, 自予言之, 則曰以其有疏附耳, 能宣布德澤, 使民歸也, 以其有先後耳, 能前後相導, 使無過舉也, 以其有奔奏耳, 能使四方喻德奏功也, 以其有禦侮耳, 能奮揚武衛, 折衝威敵也.

The rhymes are—in st. 1, 蹶, 生 (prop. cat. 11), 穴, 室, cat. 12, t. 3; in 2, 父, 馬, 滸, 下, 女, 宇, cat. 5, t. 2; in 3, 臚 (prop. cat.

5), 飴, 謀, 龜, 時, 茲, cat. 1, t. 1; in 4, 止, 右, 理, 畝, 事, 苾, t. 2; in 5, 徒, 家, cat. 5, t. 1; 直, 載, 翼, cat. 1, t. 3; in 6, 陟 (prop. cat. 1), 薨, 登, 馮, 興, 勝, cat. 6; in 7, 門, 門, cat. 18; 伉, 將, 行, cat. 10; in 8, 愠, 間, cat. 13; 拔, 兌, 駝, 喙, cat. 15, t. 3; in 9, 成, 生, cat. 11; 附, 後, 奏, 侮, cat. 4, t. 2.

Ode 4. Allusive and narrative. IN PRAISE OF KING WÁN, CELEBRATING HIS ACTIVITY, INFLUENCE, AND CAPACITY TO RULE. Such is the account, substantially, given of this piece in the Preface, and accepted by Choo. I do not wish to call it in question, but we have not the same amount of internal evidence as to its subject, as in the three preceding odes; nor is it without its difficulties,—as will appear in the notes.

St. 1. The *yih*,—see on last ode. The *p'oh* has not been determined. The Japanese plates do not give a figure of it. It is described as a dense and shrubby tree. 芄芄 has been met with several times. The meaning which I have given of 標 (Choo says, = 積) is determined by the previous 薪. Kēang says, 'L. 2 is introductory to all the rest of the piece. 薪之 indicates the gathering of the wood for to-day's use, and serves, allusively, to introduce ll. 3, 4 and st. 2. 標之 indicates the storing up of the wood for future use, and serves to introduce stt. 3-5.' 濟濟 is here defined by 容貌之美—as in the translation. 辟 = 君, 'ruler;' 辟王 is understood to be king Wán. 趣 is defined in the diet. by 疾 and 遽, expressive of 'rapid movement.' L. 4 indicates the States everywhere—on the right and on the left—hurrying to acknowledge the claims of the lord of Chow.

遐不作人。于天。周王壽考。倬彼雲漢。爲章。六師及之。楫之。周王于邁。溥彼涇舟。烝徒。髦士攸宜。奉璋。奉璋峨峨。濟濟辟王。左右。

- 2 Elegant and dignified was our prince and king;  
On his left and his right they bore their half-mace [libation-cups];—  
They bore their instruments with solemn gravity,  
As be seemed such eminent officers.
- 3 They rush along,—those boats on the King,  
All the rowers labouring at their oars.  
The king of Chow marched on,  
Followed by his six hosts.
- 4 Vast is that Milky Way,  
Making a brilliant figure in the sky.  
Long years did the king of Chow enjoy;—  
Did he not exert an influence upon men?

In st. 2. we have the lord of Chow,—again called 'prince and king,'—in his ancestral temple, assisted by his ministers or great officers in pouring out the libations to the Spirits of the departed. The *chang* was a semi-mace (半圭曰璋); i.e., the obelisk-like symbol of jade, called a *kwei*, was cut into two parts, each one forming a *chang*; but we are not to understand here the *chang* simply, but a libation-cup, of which it formed the handle, and called 璋璜. The handle of the king's cup was formed by a complete *kwei*; of a minister's, by a *chang*. Choo says, that as his officers stood on the chief's left and right, the *chang* would always be turned towards him, as they performed the libation, so that l. 2 has the same significance as l. 4 in last st.;—I do not see the value or point of the remark. 峨峨=盛壯, denoting the grave formality with which the officers went through their business. 髦=俊, 'eminent.' K'ang expands l. 4:—髦士奉璋, 威儀節度, 皆得其宜.

St. 3. 溥=舟行貌, 'the app. of a boat in motion.' 烝=衆, 'all.' 楫, 'an oar,' here,=櫂, 'to row,' 'to use the oars.' These rowers, all working willingly, are allusive of the alacrity with which the people followed the chief of Chow. Choo defines 于 by 往; but it is better to take it, as we have hitherto done in similar cases, as the particle. 六師=六軍, 'six armies.' But only the king led 'six armies' into the field; and hence l. 4 could not be appropriate to the Head of the house of Chow, till king Wan's son, Woo, actually acquired the sovereignty of the kingdom. K'ang here brings in the allusive force of the 標之 in st. 1, so that the six armies correspond to the stores of wood laid up for future use. They had been prepared by Wan, but were used only subsequently, by Woo.

St. 4. 雲漢 is another name for the 天漢 of II. v. IX. 5, the 'Han of the Clouds,' the Milky Way. 倬=大, 'great,' 'vast,' or 'brilliant.' 章=文章, 'elegant figures.' 'King

四 綱 我 勉 其 金 其 追<sup>五章</sup>  
方。紀 王。勉 相。玉 章。琢

- 5 Engraved and chiselled are the ornaments;  
Of metal and of jade is their substance.  
Ever active was our king,  
Giving law and rules to the four quarters [of the kingdom].

V. *Han luh.*

豈 干 君 豈 濟 榛 旱 瞻<sup>一章</sup> 旱  
弟。祿 子。弟 濟。楷 麓。彼 麓

- 1 Look at the foot of the Han,  
How abundantly grow the hazel and the arrow-thorn!  
Easy and self-possessed was our prince,  
In his pursuit of dignity [still] easy and self-possessed!

Wān, says Choo, 'died at the age of 97; hence the terms 壽考.' 遐—何, as in II.ii.VII.4, 5, et al. 作人—'stimulate men;' as Choo says, 變化鼓舞之. The stanza, acc. to Kēang, found its fulfilment when king Woo arranged the orders of nobility, &c., as related in the Shoo, V.iii.10, making the earth glorious as the Milky Way does the sky; but he was only completing the work of his father.

St. 5. Ll.1,2 seem to be allusive of the state of the kingdom, made goodly and great by Wān and Woo, like the most precious substances, gold and jade, wrought on by skilful workmen. 追 (read *tuy*) = 雕, 'to engrave,' 'to make figures on;'—with reference to the 金 in 1.2. 相 is explained by 質, 'substance,' its opposition to 章, in 1.1, necessitating that meaning;—as Ying-tah points out. 勉, 'ever active;' Choo says the expression is equivalent to 不已, 'unceasing.' 綱 denotes 'great measures,' affecting on a large scale, like the great rope which commands the whole of a net; 紀, 'smaller regulations,' which are like the adjustment of threads of silk.

The rhymes are—in st. 1, 標, 趣 (prop. cat. 4), cat. 3, t. 2: in 2, 王, 璋, cat. 10; 峨, 宜, cat. 17: in 3, 楫, 及, cat. 7, t. 3: in 4, 天, 人, cat. 12, t. 1: in 5, 章, 相, 王, 方, cat. 10.

Ode 5. Allusive and narrative. IN PRAISE OF THE VIRTUE OF KING WĀN BLESSED BY HIS ANCESTORS, AND RAISED TO THE HIGHEST DIGNITY WITHOUT SEEKING OF HIS OWN. The Preface makes the subject of this piece to be 'the blessing received from ancestors,' which is not very clear and precise. Nor does the ode itself say positively, who 'the princely man' in it was. Ch'ing thought that the phrase referred to king T'ae and king Ke, Wān's grandfather and father. Maou wisely says nothing on the point. Yen Ts'an says that it is best here to agree with Choo, and refer the phrase to king Wān.

St. 1. 旱 is understood to be the name of a hill; but nothing further can be ascertained about it. 麓—as in the Shoo, II.i.2. The 楷 is described as 'like a thorn-tree, but red.' Its wood is good for making arrow-shafts. Here, as where the phrase has hitherto occurred, Choo, after Maou, defines 豈弟 by 樂易, 'happy and easy.' Acc. to Yen Ts'an, the characters denote 'virtue complete and benevolence ripe, harmony and concord in full accumulation (德盛仁熟, 和順充積之謂). They seem to convey the idea of one who possesses a natural benevolence and satisfaction, and who is successful without ambition. 干祿,—see Ana. II. xviii. 1. The connection between the first two lines and the last two seems to be this,—that as the foot of the hill was favourable to vegetable growth, so king Wān's natural qualities to his distinction and advancement.



瑟<sup>五章</sup>彼玉瓚。黃流在  
中。豈弟君子。福祿  
攸降。三章。鸛飛戾天。魚躍于  
淵。豈弟君子。遐不  
作人。四章。清酒既載。騂牡既  
備。以享以祀。以介  
景福。五章。瑟彼柞棫。民所燎

- 2 Massive is that libation-cup of jade,  
With the yellow liquid [sparkling] in it.  
Easy and self-possessed was our prince,  
The fit recipient of blessing and dignity.
- 3 The hawk flies up to heaven;  
The fishes leap in the deep.  
Easy and self-possessed was our prince;—  
Did he not exert an influence upon men?
- 4 His clear spirits are in the vessel;  
His red bull is ready;—  
To offer, to sacrifice,  
To increase his bright happiness.
- 5 Thick grow the oaks and the *yih*,  
Which the people use for fuel.

St. 2. 瑟 is defined here by 纘密貌  
'the app. of being solid and close,' = massive.

The 玉瓚 here is the 圭瓚, described under st. 2 of last ode. Choo adds here that the material of the cup was of gold. The 'yellow liquid' in it was the herb-flavoured spirits, mentioned in the Shoo, V. xiii. 25. As a cup of such quality was the proper receptacle for those spirits, so was the character of king Wân such that all blessing must accrue to it (豈弟之君子必有福祿下其躬, 言以類應; Yen Ts'an).

St. 3. The hawk rises in the sky, and the fishes leap about in the deep,—without an effort;—it is their nature to do so. So there went out an influence from king Wân, unconsciously to himself. L. 4,—as in st. 4 of last ode.

St. 4. Choo Kung-ts'ên says, 'When virtue reaches in its influence to men, it is sure also to

move spiritual Beings; and its possessor will receive blessing as is here intimated.' The 清酒 is the same as the 黃流 of st. 2. 載, 'are contained'; i. e., a supply of them is provided in the vessel for them. Choo explains the character by 在尊, 'are in the vase.' The victims for sacrifice, under the Chow dynasty, were red. King Wân, as being all his life only the lord of Chow, could never have used such a victim; but there is no more difficulty in his being represented as doing so, than in the title of king, and various royal functions, so freely ascribed to him in these odes. The device of K'ang, that the ode was made for king Woo, on some occasion of his sacrificing, when the duke of Chow reminded him of the virtues of their father, is unnecessary.

St. 5. 瑟 must here = 'dense' and 燎 = 'to use as fuel.' As natural as it was for the people to take the abundant wood and use it,



回。求 弟 條 藟。莫<sup>六章</sup> 所 君 矣。  
 福 君 枚。施 莫 勞 子。豈  
 不 子。豈 于 葛 矣。神 弟

Easy and self-possessed was our prince,  
 Cheered and encouraged by the Spirits.

- 6 Luxuriant are the dolichos and other creepers,  
 Clinging to the branches and stems,  
 Easy and self-possessed was our prince,  
 Seeking for happiness by no crooked ways.

VI. *Sze chae.*

男。則 嗣 婦。京 媚 之 狂。思<sup>一章</sup>  
 百 徽 大 室 周 母。文 齊  
 斯 音。妣 之 姜。思 王 大

思齊

- 1 Pure and reverent was T'ae-jin,  
 The mother of king Wān;  
 Loving was she to Chow Kēang;—  
 A wife becoming the House of Chow.  
 T'ae-sze inherited her excellent fame,  
 And from her came a hundred sons.

so natural was it for spiritual Beings to bless  
 a man of king Wān's character. 勞—慰撫,  
 'to soothe and encourage.'

St. 6. 莫莫,—nearly as in I.i.II.2. 葛  
 藟,—as in I.i.IV. 條枚,—as in I.i.X.1.  
 回—邪, 'crooked,' 'perverse.' Creepers nat-  
 urally lay hold of trees, and as natural was it  
 for king Wān to get to the height of dignity  
 which he attained.

The rhymes are—in st. 1, 濟, 弟, cat. 15, t.  
 2: in 2, 中, 降, cat. 9: in 3, 天, 淵, 人,  
 cat. 12, t. 1: in 4, 載, 備\*, 祀, 福\*, cat.  
 1, t. 3: in 5, 燎, 勞, cat. 2: in 6, 枚, 回, cat.  
 15, t. 1.

Ode. 6. Narrative. THE VIRTUE OF KING  
 WĀN AND ITS WONDERFUL EFFECTS; WITH THE  
 EXCELLENT CHARACTER OF HIS MOTHER AND  
 WIFE. From st. 1 we are led to expect that the  
 subject of the piece will be the two ladies T'ae-  
 jin and T'ae-sze; but there is barely a reference

to the second in the other four stanzas. King  
 Wān is no doubt the subject of them, though  
 his name does not occur. The critics all resent  
 the view that the virtue of Wān was derived from  
 his mother and wife, though that is not an un-  
 natural inference from the relation there would  
 seem to be between st. 1 and those that follow.  
 Yüing-tah arranges the piece in 4 stanzas of 6  
 lines each, but he mentions that there was an  
 old view, held by Maou, that it consisted of five,  
 2 of 6 lines, and 3 of 4. This is now adopted,  
 and, apparently, on good grounds;—see Foo  
 Kwang, *in loc.*

St. 1. The 思, in II.1,3, is regarded by Choo  
 as the initial particle; and this view has su-  
 perseded that of K'ang-shing, who gives the  
 term the meaning of—'constantly thoughtful.'

齊,—read *chae*, with the meaning I have given.  
 犬任,—see on II.2. 媚—愛, 'to love;—  
 comp. in I.xi.II.1. 周姜 is 大姜, the  
 姜女 of III.2. She is here called 周姜,  
 as having married the lord of Chow. 京 in I.4  
 is explained by Choo, after K'ang-shing, by

惠<sup>三章</sup>于宗公。神罔  
時怨。神罔時恫。  
刑于寡妻。至于  
兄弟。以御于家。  
邦。兄弟。以御于家。  
離離在宮。肅肅  
在廟。不顯亦臨。  
無射亦保。  
肆戎疾不殄。烈

- 2 He conformed to the example of his ancestors,  
And their Spirits had no occasion for complaint.  
Their Spirits had no occasion for dissatisfaction,  
And his example acted on his wife,  
Extended to his brethren,  
And was felt by all the clans and States.
- 3 Full of harmony was he in his palace;  
Full of reverence in the ancestral temple.  
Out of sight he still felt as under inspection;  
Unweariedly he maintained [his virtue].
- 4 Though he could not prevent [some] great calamities,  
His brightness and magnanimity were without stain.

周. Maou makes it = 王, 'royal;' but the meaning comes to the same thing. The whole line belongs to T'ae-jin, and = 稱其爲周室之婦, —as in the translation. T'ae-sze was the wife of king Wân, so celebrated in the 1st Bk. of Pt. 1. 徽 = 美, 'admirable.' The 斯 in l. 6 = the descriptive 其. We are not, of course, to suppose that T'ae-sze had 100 sons. She had ten, we are told; and her freedom from jealousy so encouraged the fruitfulness of the harem, that all the sons born in it are ascribed to her. See on I. i. V. In the Tso-chuen we have reference to at least eighteen sons of king Wân. St. 2. This and the stanzas that follow have king Wân for their subject. 惠 = 順, 'to accord with;' —a not uncommon meaning of the term. 宗公, —宗廟先公, 'the former dukes of the ancestral temple;' i.e., his ancestors to whom Wân offered sacrifice. 時 in ll. 2, 3 = 是, the substantive verb. 恫 = 痛, 'to be pained by.' Ll. 4—6 are quoted by Mencius, I. Pt. i. VII. 12, where we have his view of the meaning. 刑 = 法; here, 'to give a pattern to.' T'ae-sze is called his 寡妻, —a designa-

tion of the wife of a State, akin to the 寡小君, mentioned by Confucius, Ana. XVI. xiv. Choo, after Maou, takes 御 = 迂 = 迎. I prefer Ch'ing's view of it, as = 治, 'to rule.' St. 3. Yung-yung indicates the 'greatness of Wân's harmony (和之至);' and suh-suh, the 'greatness of his reverence (敬之至);' 不顯 = 人不見之時, 'when he was unseen.' 亦臨 = 亦若有臨之者, —as in the translation. See the 'Doctrine of the Mean,' ch. XV., which many of the critics refer to here. L. 4. 射, —ig. 斃 = 厭, 'to weary.' The idea found in the line is that king Wân never relaxed in his maintenance of his virtue. It was not only when circumstances called for an effort that he sustained himself; but he did the same when no effort was necessary. As Yen Ts'an says, 無厭之時, 踐履已熟, 而亦自保守, 悠久無疆. St. 4. L. 1, —comp. the 1st l. of III. 8. 戎 = 大, 'great;' 疾 = 難, 'calamities.' These

斯。無。造。德。肆<sup>五</sup>諫。聞。假。  
士。斃。古。小。成。亦。亦。不。  
。譽。之。子。人。有。式。不。  
髦。人。有。不。不。

Without previous instruction he did what was right;  
Without admonition, he went on [in the path of goodness].

- 5 So, grown up men became virtuous [through him],  
And young men made [constant] attainments.  
[Our] ancient prince never felt weariness,  
And from him were the fame and eminence of his officers.

VII. *Hwang e.*

之。求。四。監。有。臨。上。皇<sup>二</sup>皇。  
莫。民。方。觀。赫。下。帝。矣。矣。

- 1 Great is God,  
Beholding this lower world in majesty.  
He surveyed the four quarters [of the kingdom],  
Seeking for some one to give settlement to the people.

two words are understood by all of Wān's imprisonment at one time by the last Shang sovereign, and other troubles of his early life; and I take them as the subject of 殄=絕, 'to be prevented.' 烈=光, 'brightness.' 假=

大; must be here a noun,—as in the translation. 式=法, 'what is according to law or right.'

Choo expands II. 3, 4:—雖事之無所前聞者而亦無不合於法度, 雖無諫諍之者而亦未嘗不入於善, 傳 (i.e., 毛傳) 所謂性與天合是也。

St. 5. 成人, is a designation of men after they are 'capped,' and 小子 denotes those who are not old enough for that ceremony. 古

之人 is taken of king Wān. Leu Tsou-k'üen observes that it is not more strange to find him thus spoken of than that Yao and Shun should be similarly designated in the Books of Yü and Hsü. 譽 and 髦 = 'to make famous,' 'to make eminent.'

The rhymes are—in st. 1, 母\*, 婦\*, cat. 1, t. 2; 音, 男\*, cat. 7, t. 1; in 2, 公, 桐, 邦, cat. 9; ? 妻, 弟: in 3, 廟, 保 (prop. cat. 3), cat. 2; in 4, 瑕\*, 入 (prop. cat. 7), cat. 5. t. 2; in 5, 造 (prop. cat. 3), 士, cat. 1, t. 2. It is generally held that there are no rhymes in these two last stanzas, and T'wan-she is obliged to resort to a violent poetic license to make any out.

Ode 7. Narrative. SHOWING THE RISE OF THE HOUSE OF CHOW TO THE SOVEREIGNTY OF THE KINGDOM THROUGH THE FAVOUR OF GOD. THE CASES AND ACHIEVEMENTS OF KING T'AE, KING KE, AND ESPECIALLY OF KING WAN.

St. 1. Ll. 1, 2 are about equivalent to II. 4, 1, 1, and other places, expressive of God's govt. of men's affairs. 皇=大, 'great.' 臨=視, 'to see,'—with the idea of 'overseeing.' 下=下土, 'the lower world,'—as in II. v.

I. 1, et al. 有赫 expresses the intelligence and strictness of the divine regard. Ll. 4, 5 express the object of God in a special survey of China, which the writer has in mind. He wished the happiness of the people, which is secured by the government of their rulers;—

維此二國。其政不獲。維彼四國。爰究爰度。上帝耆之。憎其式廓。乃眷西顧。此維與宅。作之屏之。其蓄其翳。

Those two [earlier] dynasties  
Had failed to satisfy Him with their government;  
So throughout the various States,  
He sought and considered,  
For one on which he might confer the rule.  
Hating all the great [States],  
He turned His kind regards on the west,  
And there gave a settlement [to king T'ae].

2 [King T'ae] raised up and removed  
The dead trunks, and the fallen trees.

and a governor was now wanted. 莫—as in  
II.v.IV. 4, = 定, 'to settle,' 'establishment;'

here, 'one who should give settlement to.' 四  
方 is the four quarters of the kingdom; i. e.,  
all the States of it. Ll. 5, 6 show how the neces-  
sity for the appointment of a new ruler had  
arisen. Both Maou and Choo take 二國 of  
the two previous dynasties of Shang and Hên;  
—as in the Shoo, V. xii. 18. This view is much  
preferable to that of Ch'ing, that by the 'two  
kwok' we are to understand the Shang sovereign  
of the kingdom and the marquis of the State of  
Ts'ung (殷紂崇侯). Perhaps, the best  
translation of 不獲 would be—'had proved  
failures.' Choo explains the phrase by 失其  
道; Ch'ing, by 不得於天心; K'ang,

by 不得於天. Ll. 7—12 tell us the re-  
sult of the divine inspection of the rulers of the  
States. Only in the west was one found worthy  
to be the father of kings. 四國 in l. 7 =

四方 in l. 3. It is not worth while to discuss  
the diff. view of Ch'ing. We need not trans-  
late 爰...爰 in l. 8. If we do, then I should  
render—'here...there.' Ll. 9, 10 have greatly  
perplexed the critics. Maou and Ch'ing both

take 耆 in the sense of 老; here = 'to pro-  
long their lives.' On Ch'ing's view, God, in  
his forbearance, long spared Shou and the lord  
of Ts'ung, giving them space for repentance  
and amendment. Choo takes 耆 as = 致,  
'to bring to,'—a meaning which Maou himself  
assigns to the character in Part IV. This view I

have adopted, but I am unable to follow Choo in  
his dealing with l. 10. As it stands, he does not  
understand it; and therefore he changes 憎,  
'to hate,' into 增, 'to increase,' and takes 式

廊 as = 規模, 'plans,' 'measurements.'  
Thus the line would mean that when God met  
with a ruler of whom He approved as fit to be  
king, he would, as preliminary to the ultimate  
exaltation of his House, in the first place en-  
large his boundaries. Unfortunately, the ode  
does not stand as Choo proposes it should do.  
Taking the line as it is, by discarding 式 as a  
mere particle, we get the meaning of it which  
I have given, and which is fully sanctioned by

K'ang Ping-chang (天於四方之國, 苟能安斯民者, 爰究爰度, 致之而安民, 且以強大之國, 不能安民, 且以殘民也, 乃云云). In l. 11, 眷—

然, 'kindly.' Both this line and the next  
are to be referred to the time of king T'ae, instead  
of that of king Wan, as Ch'ing thought and  
Ying-tah makes Maou also to have thought.  
The K'ang-he editors allow that the superior  
critical ability of Choo appears here. 此 in  
l. 12 refers to the territory of K'e-chow; and  
與 = 'to give to.' As Choo expands the line,  
與以此岐周之地, 與太王爲  
居宅也.

St. 2 must all be interpreted of king T'ae; and  
ll. 1—8 are descriptive of the work he accom-  
plished in bringing the territory of K'e-chow

修之平之。其  
灌其桺。啟之  
辟之。其檉其  
梲。攘之剔之。  
其廩其柘。帝  
遷明德。串夷  
載路。天立厥  
配。受命既固。  
帝省其山。柞  
棫斯拔。松柏

He dressed and regulated  
The bushy clumps, and the [tangled] rows.

He opened up and cleared  
The tamarix trees, and the stave-trees.

He hewed and thinned  
The mountain-mulberry trees.

God having brought about the removal thither of this intelli-  
gent ruler,

The Kwan hordes fled away.

Heaven raised up a helpmeet for him,

And the appointment he had received was made sure.

- 3 God surveyed the hills,  
Where the oaks and *yih* were thinned,  
And paths made through the firs and cypresses.

under cultivation. Ll. 1, 2. 作=拔起, 'to raise up,' referring to the 'fallen trees' in l. 2; 屏=去, 'to remove,' referring to the 'dead trunks.' It is the necessity of the rhyme which makes the writer mention the 蓄(=木立死者) before the 翳(=木自斃者). 之, here and below, may be taken as='them,'—in app. with the lines that follow. L. 5. 灌,—as in L. i. II. 1. Maou understands 桺 of a particular tree,—a kind of chestnut; but Choo takes it as=行生者, 'trees growing in rows.' And he must be correct, as we cannot understand any particular tree by 灌. The dict. distinguishes between the two meanings of the term, giving Maou's account of it under the pronunciation *leeh*, and Choo's under *le*. Ll. 5, 6. 啟 and 辟, both mean 'to open; i.e., by clearing away and thinning (芟除). 檉 is called in the Urh-ya the 河柳, or 'river willow;' but there is no doubt that the tree is the *tamarix Sinensis*. I have translated 梲 from the principal use to which it is put. Williams calls it—a tree found in Ho-nan, used for whip-handles and old men's walking staves.' Yen

Sze-koo describes it as 'like a bamboo, growing in joints 8 or 9 cubits long, and 3 or 4 inches in circumference, fit as it grows for walking sticks, without any cutting or forming.' It is called 靈壽木, 'the tree of longevity;'—from this use which it serves. The staves are common enough in the hands of old men, and in the market. I doubt Yen-she's account of it as being like a bamboo. Ll. 7, 8. 攘剔, 'to bare and to scrape,' denote the process of thinning. 廩 and 柘 both denote varieties of the wild or mountain mulberry tree (山桑). L. 9. 明德 is explained as=明德之君,—as in the translation; and 遷 of the providence of God in removing king T'ae from Pin to Chow. Choo says that he does not understand l. 10; but he refers to Ch'ing's view of it, according to which 串夷 i. q. 混夷 in III. 8. Then 載路=滿路, 'all the way,' expressive of the completeness of the rout and flight of the barbarians;—comp. on III. 8, ll. 5, 6. L. 9. By 配 is intended T'ae Kēang, the wife of king T'ae.

St. 3 continues to trace the history of the house of Chow, from king T'ae, through king Ke, gradually converging to king Wān, who,

其德克明。克明  
其心。貊其德音。  
維此王季。帝度  
奄有四方。  
之光。受祿無喪。  
則篤其慶。載錫  
則友。則友其兄。  
維此王季。因心  
對。自犬伯王季。  
斯兌。帝作邦作

God, who had raised the State, raised up a proper ruler for it;—  
From the time of T'ae-pih and king Ke [this was done].  
Now this king Ke  
In his heart was full of brotherly duty.  
Full of duty to his elder brother,  
He gave himself the more to promote the prosperity [of the  
country].

And secured to him the glory [of his act].  
He accepted his dignity, and did not lose it,  
And [ere long his family] possessed the whole kingdom.

- 4 This king Ke  
Was gifted by God with the power of judgment,  
So that the fame of his virtue silently grew.  
His virtue was highly intelligent;—  
Highly intelligent and of rare discrimination;

indeed, is in the writer's mind all through it.  
Ll. 1—3. Comp. III. 8, ll. 3, 4. 省—省視  
'to survey.' Ch'ing explains it by 善, 'to ap-  
prove,' but that idea is not in the term itself.

Ll. 4, 5. 對—當, 'a match,' i.e., one equal  
to the rule of the State. King Wan is intended  
by the term; and l. 5 intimates that this was  
determined before there was any likelihood of  
his becoming the ruler even of Chow. T'ae-pih  
was the eldest son of king T'ae, and king Ke  
was, perhaps, only the third (季). The suc-  
cession ought to have devolved on the former;  
but seeing the sage virtues of Ke's son, Ch'ang  
(afterwards king Wan), and that T'ae wanted  
the succession to come to him, he withdrew  
from Chow altogether, and left the State to Ke;  
—see on Ana. VIII. i. Ll. 6—11 speak of king  
Ke in his relation to his elder brother. He ac-  
cepted his act without any failure of his own  
duty to him, and by his own improvement of it,  
he made his brother more glorious through it.

因心 is explained as 非勉強, 'without  
effort.' His feeling of brotherly duty was sim-  
ply the natural instinct of his heart. Having

accepted the act, it only made him the more  
earnest to promote the good of the State (益  
修其德以厚周家之慶), and  
thus he made his brother glorious by showing  
what advantages accrued from his resignation

(與其兄以讓德之光猶曰  
彰其知人之明不為徒讓  
耳). We cannot translate the two 則 nor  
載; but must take the three as expletive par-  
ticles. 喪 in l. 11—失, 'to lose.' L. 12 was

accomplished only in the time of Ke's grandson,  
king Woo. Choo observes that the meaning of  
奄 is something between 忽 and 遂, 'sud-  
denly' and 'accordingly.'

St. 4 goes on to describe the virtue of king  
Ke, down to l. 9, when king Wan is mentioned  
by name. All the rest of the piece is occupied  
with him and his achievements. L. 2. 度 is  
defined by 能度物制義 'the ability to  
estimate things and determine what is right

于岸。密人不  
歆羨。誕先登  
然畔援。無然  
帝謂文王。無  
社。施于孫子。  
靡悔。既受帝  
于文王。其德  
克順克比。比  
君。王此大邦。  
克類。克長克

Able to lead, able to rule,—

To rule over this great country;

Rendering a cordial submission, effecting a cordial union.

When [the sway] came to king Wăn,

His virtue left nothing to be dissatisfied with.

He received the blessing of God,

And it was extended to his descendants.

5 God said to king Wăn,

'Be not like those who reject this and cling to that;

Be not like those who are ruled by their likings and desires;

So he grandly ascended before others to the height [of virtue].

The people of Meih were disobedient,

in reference to them;' but the term has here a *hiphil* force, and the meaning is what I have given. L. 3. 貌—靜, 'still' In the Tso-

chuen and Le Ke the character appears as 莫, which has that meaning. Ll. 4, 5. 明—

察是非, 'to examine truth and error;' 類

—分善惡, 'to distinguish between good

and evil' L. 6. 長 refers to Ke's ability to be

a leader of men, and especially of the princes of

the States over which he was a kind of presi-

dent; 君, to his possession of the virtues of a

ruler in his relation to the people. L. 7. 王,—

'to be king over.' This is said from the point

of view in the time of king Ching. L. 8 refers

to Ke's maintenance of his own loyal duty to

the dyn. of Shang, and his making all the States

under his own presidency loyal also.—See a

narrative of Tso-shc, under the 28th year of

duke Ch'aou, in which the whole of this stanza

is quoted, and explained. Some of the defini-

tions of the terms are different from what I

have given. Each critic assumes a liberty to

himself in this respect. The stanza, moreover,

is quoted by Tso-she with 文 in the first line,

instead of 季; but L. 10 seems to show that

that must be a mistake.

Ll. 9—12. 比于—至于, coming to.

比 is found in this sense both in the Analects

and in Mencius. 靡悔—'was without re-

pentance;' i.e., was complete, there was nothing

wanting, nothing wrong about it, to occasion

regret to himself or others. 施,—as in Ll. 11.

By 孫子, king Woo is, probably, specially

intended.

St. 5 records the operations of Wăn against a

state called Meih, prefaced by some account of

his character. The statement in Ll. 1, that 'God

spoke to king Wăn,' vexes the critics, and they

find in the language simply an intimation that

Wăn's conduct was 'in accordance with the will

of Heaven.' I am not prepared to object to that

view of the meaning; but it is plain that the

writer, in giving such a form to his meaning,

must have conceived of God as a personal Be-

ing, knowing men's hearts and able to influence

them. The critics impose on themselves by

the manner in which they interchange and play

with the terms—帝 and 天. 無然—不

可如此, 'don't be thus.' 畔—離畔

'to separate from;' 援,—'to hold with the

hand,' 'to cling to;' 歆 denotes 'desire,' pro-

ceeding from within; 羨, 'desire,' directed to

what is without. Choo Shen ingeniously de-

fines the four characters thus:—畔者疎

而離之; 援者親而附之也;

歆者欲之動乎中; 羨者心

恭。敢距大邦。侵阮  
徂共。王赫斯怒。爰  
整其旅。以按徂旅。  
以篤于周祜。以對  
于天下。  
依其在京。侵自阮  
疆。陟我高岡。無矢  
我陵。我陵我阿。無  
飲我泉。我泉我池。  
度其鮮原。居岐之

Daring to oppose our great country,  
And invaded Yuen, marching to Kung.  
The king rose majestic in his wrath;  
He marshalled his troops,  
To stop the invading foes;  
To consolidate the prosperity of Chow;  
To meet [the expectations of] all under heaven.

- 6 He remained quietly in the capital;  
But [his troops] went on from the borders of Yuen.  
They ascended our lofty ridges,  
And [the enemy] arrayed no forces on our hills,  
On our hills, small or large,  
Nor drank at our springs,  
Our springs or our pools.  
He then determined the finest of the plains,  
And settled on the south of K'e,

之慕乎外也。誕 is an initial partic-  
le. 岸 is taken by Choo as = 'the highest  
point of virtue.' Maou simply defines it by  
高位, 'a high position.'

LL 5-12. Meih or Meih-seu (密須) was  
a State, ruled by K'eihs (婁),—in the pres.  
Tsing-ning Chow (靜寧州), dep. of P'ing-  
l'ang (平涼), Kan-suh. L. 7. We must  
take 密人 as the subject of 侵, 'to make  
an incursion into,' 'to invade.' Yuen was a  
State adjacent to Meih,—in the pres. King Chow  
(涇州), dep. P'ing-l'ang; and Kung must  
have been a place or district in it. Ch'ing  
strangely took Yuen, Tsou, and Kung as all the  
names of States,—an error which has crept into  
many accounts that we meet with of Wân's

achievements. 斯=其, intensifying the de-  
scriptive force of 怒. 爰 is the particle. 按  
=遏, 'to stop.' 徂旅 is the forces of  
Meih, marching on Kung. 篤=厚. The  
best word I can think of for it is—'to consoli-  
date.' 對=答, 'to respond to.'

St. 6. It is hardly possible to determine the  
meaning of L. 1. Choo takes 依 as = 安貌,  
'tranquil-like,' and 京 as the capital of Chow,  
explaining the whole line as in the translation.  
K'ang prefers to take it of the people of Yuen,  
now delivered from their enemies, and giving  
their adherence to king Wân, 'as if they had  
been in the capital of Chow.' A couple of pages  
would not suffice to state and discuss the differ-  
ent views on a point which is in itself unimport-  
ant. L. 2 is descriptive of the movements of



兄詢之不色。明帝王邦陽。  
 弟。爾則。識不德。謂文王。  
 以仇帝。謂文王。予懷  
 爾方。謂文王。下民之  
 鉤同。文王。帝革。以懷  
 援。爾王。帝革。以懷

On the side of the Wei;  
 The centre of all the States,  
 The resort of the lower people.

- 7 God said to king Wān,  
 'I am pleased with your intelligent virtue,  
 Not loudly proclaimed nor pourtrayed,  
 Without extravagance or changeableness,  
 Without consciousness of effort on your part,  
 In accordance with the pattern of God.'  
 God said to king Wān,  
 'Take measures against the country of your foes.  
 Along with your brethren,  
 Get ready your scaling ladders,

Wān's forces;—whether he was with them or not. They invaded Meih. Ll. 3—7 intimate their complete success. They met with no opposition. The hills and springs which they passed became, as it were, theirs. 矢=陳, 'to marshal

troops.' 陵 and 阿, in contrast as here, denote smaller hills and larger. Ll. 8, 9 are generally understood of a temporary change which Wān made of his capital. Choo takes 鮮, after Ch'ing, in the sense of 善, 'good.' Maou takes it differently,—as a designation of small hills lying between large ones; others will have it that 鮮原 was simply the name of a place. The name of the city where Wān is said to have established himself for a time was Ch'ing (程邑). Ying-tsh says it was not far from the capital of king T'ae; and as it here appears on the south of mount K'e, we are not to think of Fung, which was 300 *le* to the south-east of that hill. Ll. 10—12. 將=側, 'the side.'

方=鄉, 'the point to which all the States turned.' 王 is here *i. q.* 往, 'to go to.'—萬邦皆向慕之下民皆歸往之。

Stt. 7, 8 describe Wān's subjugation of Ts'ung as 5, 6 did that of Meih; and we have, as there, the achievement prefaced by an account of his great qualities. In st. 7, Ll. 懷=眷念, 'to think kindly of.' In ll. 2, 3, 以 must be taken as = 與, 'and,' 'or.' Wān's virtue had no great voice or colour; *i. e.*, it was unostentatious. Choo allows that he does not understand 夏革. There seems no difficulty with 革, = 變革, 'to change,' 'changing;' and as 夏 often means 'great,' Leu Tsou-k'een proposes to take it here in the sense of 侈大, 'extravagant.' 不長 = 'without prolongation of,' 'without nourishing, or encouraging.' K'ang brings out, substantially, the same meaning, by taking 夏 as = 'fervour of spirit,' from the use of the term for 'summer.' In ll. 7—12 we have a commission from God to Wān to attack the State of Ts'ung,—in the pres. dis. of Hoo (鄒), dep. Se-gan. Acc. to Sze-ma Ts'ên, Hoo the marquis of Ts'ung, slandered the lord of Chow, who was president of the States in the west, to Show,

與爾臨衝。以伐崇墉。臨衝閑閑。崇墉言言。安安是類。是禡是攸。致是附。四方以無侮。臨衝茀茀。崇墉屹屹。是伐是肆。是絕是忽。四方以無拂。

And your engines of onfall and assault,  
To attack the walls of Ts'ung.'

- 8 The engines of onfall and assault were gently plied,  
Against the walls of Ts'ung high and great;  
Captives for the question were brought in one after another;  
The left ears [of the slain] were taken leisurely.  
He sacrificed to God, and to the Father of war,  
Thus seeking to induce submission;  
And throughout the kingdom none dared to insult him.  
The engines of onfall and assault were vigorously plied,  
Against the walls of Ts'ung very strong;  
He attacked it, and let loose all his forces;  
He extinguished [its sacrifices], and made an end of its existence;  
And throughout the kingdom none dared to oppose him.

and our hero was put in prison. His friends effected his deliverance by presenting to the tyrant beautiful women, fine horses, and other remarkable and valuable things, and he was reinstated in the West with more than his former powers. Three years afterwards, he attacked the marquis of Ts'ung. 詢=謀, 'to consult about,' 'take measures against.' 仇方

—讐國, 'hostile States.' 兄弟, 'brethren,' must denote here the chiefs of the States with which Wän was in alliance, or of which he had the presidency. That they should be thus denominated is insisted on as one proof that Wän never had in his life-time the title of king. 鉤援, 'hooked grapplers.' These may be called *scaling ladders*. 臨 and 衝 were engines employed in sieges. They are elsewhere spoken of as 'carriages,' which may only mean that they were moved about on wheels. The *lin* was raised, I apprehend, to

an equal height with the walls, or perhaps, a greater height (在上臨下者), while the *ch'ung* was employed in assaults upon the walls, affording protection to those who attempted to mine them or break through them. 墉=城, 'the wall.'

St. 8 describes the siege of the capital of Ts'ung, at first prosecuted without much vigour, the chief of Chow wishing to win it to submission; but finally ending with its utter overthrow. Ll. 1—7. 閑閑=徐緩, expressing the slowness and want of vigour characterizing the first employment of the engines. 言言=高大, 'high and great.' 執訊, —see II. i. VIII. 6, *et al.* 連連—'come, one after another.' 攸馘, —'those whose left ears were cut off,' or 'the cutting off of left ears.' When prisoners refused to submit, they were put to death, and their left ears cut off. 安

VIII. *Ling t'ae.*

民勿之。不民營臺。經<sup>二</sup>  
子亟。經日攻之。經始  
來。庶始成之。庶之靈

靈臺

- 1 When he planned the commencement of the marvellous tower,  
He planned it, and defined it;  
And the people in crowds undertook the work,  
And in no time completed it.  
When he planned the commencement, [he said], 'Be not in a  
hurry;  
But the people came as if they were his children.

安—'went on leisurely.' 類 is descriptive of a sacrifice to God, at the commencement of the expedition; 禡, of a sacrifice offered, on their arrival at the scene of warfare, to the Father of war. Choo says that this last sacrifice was offered to Hwang-te and Ch'ie-yew (黃帝及蚩尤), whom we find engaged in hostilities far back in the mythical era of Chinese history. L. 6 expresses the object of Wān in these religious services, and in his reluctant prosecution of the war. 致—致其至, 'to induce them to come to him;' 附—使之來附, 'to make them come and submit.' L. 7 tells the effect on the States generally; but Ts'ung itself still held out.

LL 8—12. 弗弗 expresses the vigour with which the engines were now plied; 仡仡, the strength of the walls; 肆, — as in II. 8; 絕—殄其祀, 'to abolish its sacrifices;' 忽—滅其國, 'to extinguish the State.'

The rhymes are—in st. 1, 赫\*, 莫獲\*, 度, 廓, 宅\*, cat. 5, t. 3; in 2, 翳, 桺, cat. 15, t. 3; 楮, 柘\*, 路, 固, cat. 5, t. 1; in 3, 拔, 兌, 對, 季, 季, cat. 15, t. 3; 兄\*, 慶\*, 光, 喪, 方, cat. 10; in 4, 心, 音, cat. 7, t. 1; 類, 比, cat. 15, t. 3; 悔\*, 祉, 子, cat. 1, t. 2; in 5, 援, 美\*, 岸, cat. 14; 恭, 邦, 共, cat. 9; 怒, 旅, 旅, 祐, 下\*, cat. 5, t. 2; in 6, 京\*, 疆, 岡, cat. 10; 阿, 池\*, cat. 17; 陽, 將, 方, 王, cat. 10; in 7, 德, 色, 革\*, 則, cat. 1, t. 3; 王, 方, cat.

10; 衝, 墉, cat. 9; in 8, 閑, 言, 連, 安, cat. 14; 禡 (prop. cat. 5), 附\*, 侮\*, cat. 4, t. 2; 弗, 仡, 肆, 忽, 拂, cat. 5, t. 3.

Ode 8. Narrative. THE JOY OF THE PEOPLE IN THE GROWING OPULENCE AND DIGNITY OF KING WĀN. This ode must be referred to the time, when the chief of Chow moved his capital to Fung, after the overthrow of the State of Ts'ung, i.e., to B. C. 1,135, according to the standard Chronology, and only one year before his death. The tower, the park, the pond, and the hall of music were all in connection with Fung,—in the pres. district of Hoo, dep. Se-gan, Shen-se. See ode X. 2.

St. 1. 經 is here defined by 度, 'to measure out;' 營, in l. 2, by 表, 'to mark out.' But in II. vi. l. 3, viii. X. 1, we have 經營, together, as here, meaning 'to plan and build.' 始 in ll. 1, 4, must be taken as a verb, 'to begin,' 'to make a commencement with.' It is difficult to determine the exact meaning of 靈, as applied to the tower, park, and pond. Some take it in the sense of 'royal,' as Fuh K'een and Pan Koo; and, no doubt, the towers of the kings of Chow, supposed to be built for astronomical and meteorological purposes, as well as for pleasure, were subsequently called *ling*, while the similar structures of the feudal princes were simply called *kwan-t'ae* (觀臺), or 'towers of observation.' But Wān was only a feudal prince when the tower in the text was made; and we may conclude that its name was subsequently extended to the towers of his descendants. Ch'ing thought the name had a reference to the transforming influence that went forth from Wān, as with a spiritual efficaciousness (文王化行, 似神之精明, 故以名). Choo finds in it an allusion to

王<sup>三章</sup>在靈囿。麀鹿攸伏。麀鹿濯濯。白鳥翯翯。王在靈沼。於物魚躍。虞業維樅。賁鼓維鏞。於論鼓鐘。維鏞於論鼓鐘。於樂辟廱。辟廱。鼉鼓逢逢。矇眴奏公。

- 2 The king was in the marvellous park,  
Where the does were lying down,—  
The does, so sleek and fat;  
With the white birds glistening.  
The king was by the marvellous pond;—  
How full was it of fishes leaping about!
- 3 On his posts was the toothed face-board, high and strong,  
With the large drums and bells.  
In what unison were their sounds!  
What joy was there in the hall with its circlet of water!
- 4 In what unison sounded the drums and bells!  
What joy was there in the hall with its circlet of water!  
The lizard-skin drums rolled harmonious,  
As the blind musicians performed their parts.

the rapidity with which the tower rose, as if it had been the work of Spirits (言其倏然而成如神靈之所爲. See Mencius' account of it in I. Pt. i. II. 3. I am inclined to agree with K'ang, who takes it simply as=異, 'marvellous,' a name of admiration, the exact force of which we cannot determine. 攻=作, 'to make,' 'to address one's-self to.' 不日=不多日, 'in a few days,' 'very soon.' Before 勿亟 we must understand 'the king said,' or something to that effect (文王心恐煩民. 戒令勿亟). 子來, 'came as sons,' i.e., as sons hastening without being called, to labour for their father.

St. 2. 'The park,' says Choo, 'was at the foot of the tower,'—the tower would be in the park; and also the pond in l. 5. 麀 was the name for the female of the deer; the male was called 麂. 麀鹿 together, here = 'does,' not—'does and stags.' Their lying down is mention-

ed as a proof of their feeling of enjoyment and security. 攸=所. It is here our 'where.' 濯濯=肥澤貌—as in the translation; so, 翯翯=潔白貌. 於, pronounced woo, is a particle of exclamation, as in II. i. V. 2, et al. 物=滿, 'to be full.'

Stt. 3, 4 tell how the chief of Chow surrounded himself in Fung with the appliances of music and other festal celebrations, in addition to his tower and park. L. 1, st. 3, is descriptive of the frames on which were suspended various drums and bells. The upright posts were named 虞. That character denotes a fabulous animal, with a deer's head and a serpent's body, and I suppose the feet of the posts were carved to resemble it. The posts were connected by a cross beam (called 栒), from which the instruments were hung, and over this was a face-board, gaily painted, and with its edges cut like the teeth of a saw. This was called 業 (栒上大版; 刻之捷業如鋸齒者也); and the teeth rose straight and strong, like

IX. *Hēa Woo.*

于王在三哲世維下<sub>二</sub>下  
京配天。后王有周。武武

- 1 Successors tread in the steps [of their predecessors] in our Chow.  
For generations there had been wise kings;  
The three sovereigns were in heaven;  
And king [Woo] was their worthy successor in his capital.

so many *ts'ung* trees standing in a row. The 維 in l. 1 may be considered = 是, the substantive verb, but that in l. 2 = 與, 'and';—see Wang Yin-che *in voc.* 賁 = 大, 'great.' Choo says, 'The great drum was 8 cubits long; 4 cubits in diameter at the ends, a third more at the middle.' 鑪 = 大鐘, 'a great bell.' 於—as in last st. 論 = 倫, 'attuned,' 'sounding in unison (言得其倫理)'. 辟 = 璧, the round jade-symbol of rank, with a square hole in the centre. 廡 was the name of a building attached to the royal court, called a school or gymnasium (天子之學), where archery and other arts were taught to the cadets of the royal House. Around it was a circular pool; and the whole thing resembled a *peih*, with a pavilion rising in the centre of it. Attached to the courts of the States was a similar building, but the water formed only a semicircle in front of it (泮宮). Such a building the chief of Chow had erected in his park. Here he enjoyed his music; and the form of it served as a pattern to his royal descendants. In st. 4, l. 3, 鼉,—see the 'Doctrine of the Mean,' XXVI. 9. The skin of this iguana was used in making drums. 逢逢 is defined by 和, 'to be harmonious.' The music masters and musicians during the Chow dynasty are always spoken of as blind. The loss of the sense of seeing makes the blind more acute of ear; and hence blind persons were chosen for those positions. 'Persons having the pupil, and yet not seeing, were called *ming*; when they had not the pupil, they were called *sow*.' 公 = 事, 'business,' 'part.'

The rhymes are—in st. 1, 營, 成, cat. 11; 亟, 來, cat. 1, t. 3: in 2, 囿, 伏, *ib.*; 濯, 霽, 沼, 躍, cat. 2: in 3, 縱, 鑪, 鐘, 廡, cat. 9: in 4, 鐘, 廡, 逢, 公, *ib.*

Ode 9. Narrative. IN PRAISE OF KING WOO, WALKING IN THE WAYS OF HIS FOREFATHERS, AND BY HIS FILIAL PIETY SECURING THE THRONE TO HIMSELF AND HIS POSTERITY. Nowhere in

the ode is Woo expressly mentioned as the subject of it; but the common consent of the critics in referring it to him is not to be questioned. The 'king' in st. 1, is evidently one standing in close proximity to the three sovereigns of Chow who were in heaven. This excludes the idea that it is king Wān who is spoken of; and to no sovereign subsequent to Woo can it be referred with any degree of probability.

St. 1. L. 1 has been a great stumbling-block to the critics. Choo says that he does not understand the 下, and goes on to accept the view

of some other scholar, that the 下 is a mistake for 文. The meaning of the line will thus be, that Wān and Woo were the founders of Chow (文王武王實造周也). But Choo allows that Wān must be one of the 'three sovereigns' in l. 3, and the K'ang-he editors say that the mention of him also in l. 1 is a needless repetition. They might have said that the sentiment of the two lines is thus contradictory. We cannot admit the conjecture that 下 should

be 文, nor that of Luh Tih-ming, who would read 大; and must fall back on the 'chiseling' of the old school. Maou adopts from the *Urhy* a meaning of 武 as = 繼, 'to continue'; but he says nothing on 下. This is supplied

by K'ang-shing, who makes 下 here equivalent to 後, 'subsequent,' 'future'; and we get the idea of the line which I have given in the translation (後人能繼先祖者, 維有周家最大). This view appears to be confirmed by the words of Confucius in the 'Doctrine of the Mean,' XVIII. 2, 一武王續

犬王, 王季, 文王之緒. The 'wise kings' of l. 2 and the 'three sovereigns' of l. 3 are not to be taken of different individuals. Both expressions are to be understood of the kings T'ae, Ke, and Wān. All three of them are said to be in heaven, which is said only of king Wān in l. 1. The expression, simple enough to a Christian reader, is to the Chinese critics full of perplexity; and where their ideas are utterly confused, it is impossible they should express themselves clearly. 'This matter,' says Choo, 'is mysterious and

昭哉嗣服。順德。永言孝思。媚茲一人。應侯之式。永言孝思。成王之孚。下土作求。永言配命。王配于京。世德

- 2 King [Woo] was their worthy successor in his capital,  
Rousing himself to seek for the hereditary virtue,  
Always striving to accord with the will [of Heaven];  
And thus he secured the confidence due to a king.
- 3 He secured the confidence due to a king,  
And became the pattern of all below him.  
Ever thinking how to be filial,  
His filial mind was the model [which he supplied].
- 4 Men loved him, the One man,  
And responded [to his example] with a docile virtue.  
Ever thinking how to be filial,  
He brilliantly continued the doings [of his fathers].

difficult to speak about. When it is said that king Wān is ascending on the left and the right of God, if we insist that the language implies that king Wān is really on the left and the right of God, and that there really is God as He is fashioned in the idol so-called in the world, that certainly is an error; but as the Sages have thus expressed themselves, there is this principle. Of what he really means by—'there is this principle,' I have never been able to get a distinct hold. The 'king' in l 4 must be understood of Woo; the 'capital' is Haou (鎬; see on the Shoo, V.iii.1), to which Woo is said to have moved in B.C. 1,133, the year after Wān's death. 配=對, 'to match.' The term must be understood of Woo in relation to his predecessors, as their worthy successor.

St. 2. L.1, it will be seen, is a repetition of the last line of st.1; and so, in most of the stanzas below. This is a peculiarity of style, which we have already met with in other odes of this Book. 世德 is the virtue exemplified by the 'three sovereigns' of st.1, by one after another. 作=起, 'to rise,' 'to rouse one's self.' 求 has its usual meaning,—'to seek for.' I like this construction of l.2 better than another advocated by Wang Taou, who takes 作 as =

the substantive verb, or 'to play the part of,' and 求=匹, as if were the 述, of I.i.I.1. L.3,—as l.3 in I.6. Here, and below, 言 is merely the particle. L.4. 成王之孚=成王者之信於天下, 'produced—completed—in all under heaven the confidence to be reposed in a king.' The people had wished before that a chief of Chow might be the lord of them all; they now doubted no longer that Fah was the king they longed for; and so they carried him on to the throne.

St. 3. Both 式 and 則 have the meaning of 法, 'to be a law or pattern.' 下土,—as in II.v.I.1, *et al.* Its use here enables us to determine definitely its signification as meaning 'the lower people,' or all subject to the royal sway, the multitudes, high and low, whose well-being God entrusts to the 'One man.' Woo's 'filial thoughts' were about how he could approve himself worthy of his forefathers. See Mencius' quotation of II.3,4, in V.Pti.IV.3, and the turn he gives to them.

St.4, L.1 here does not repeat the concluding line of st.3,—'because,' acc. to Foo Kwang, 'this line is the sequel of stt.2,3, and not of 3 only.' 媚=愛, 'to love,'—as in VI.1. 茲

昭<sup>五章</sup>茲來許。繩其祖武。於萬斯年。受天之祜。受天之祜。四方來賀。於萬斯年。不遐有佐。

- 5 Brilliantly! and his posterity,  
Continuing to walk in the steps of their forefather,  
For myriads of years,  
Will receive the blessing of Heaven.
- 6 They will receive the blessing of Heaven,  
And from the four quarters [of the kingdom] will felicitations  
come to them.  
For myriads of years,  
Will there not be their helpers?

X. *Wān wang yēw shing.*

厥<sup>二章</sup>適有文王。厥<sup>二章</sup>適有文王。厥<sup>二章</sup>適有文王。厥<sup>二章</sup>適有文王。厥<sup>二章</sup>適有文王。厥<sup>二章</sup>適有文王。厥<sup>二章</sup>適有文王。厥<sup>二章</sup>適有文王。

- 1 King Wān is famous;  
Yea, he is very famous.  
What he sought was the repose [of the people];  
What he saw was the completion [of his work].  
A sovereign true was king Wān!

—此, 'this,' i.e., him, king Woo. 一人, 'the One man,' a common designation of the old kings and modern emperors of China. L.2 may be taken either of the people, as I have done, or of king Woo;—in the latter case of his 'docile virtue,' i.e., his filial piety. In either case, 侯 is the particle, = 維. Yen Ts'an adopts the construction which I have followed:—天下媚愛於武王, 而應之以順德, 謂天下化之也. In L.4, 服=事, as in II.iii.III.3, the 'things' being the ways of his fathers by which they laid the foundation of the prosperity of their House.

St.5. L.1 takes up the first half of L.4 in st.4; and the 茲 here = the 哉 there. 來=後世, 'coming, or after ages,' meaning Woo's posterity. Choo says that 許 = 所; but the common meaning of 所 will not suit the passage. Sometimes 所, however, is merely a

particle, and 許 is here nothing more. So, Yen Ts'an (許, 語助也). In 1.2, 繩=繼, 'to continue;' 武=迹, foot-prints.' In 1.3, and the corresponding line of st.6, 斯 is a mere expletive.

St.6 tells how all the States would for myriads of years rejoice in the sway of the House of Chow, and support it against all competitors.

不遐=何不.

The rhymes are—in st.1, 王, 京\*, cat. 10: in 2, 求, 孚\*, cat. 3, t.1: in 3, 式, 則: cat. 1, t.3: in 4, 德, 服\*, ib.: in 5, 許, 武, 祐, cat. 5, t.2: in 6, 賀, 佐, cat. 17.

Ode 10. Narrative to the last stanza, which is perhaps allusive. THE PRAISE OF KING WAN AND KING WOO:—HOW THE FORMER DISPLAYED HIS MILITARY PROWESS ONLY TO SECURE THE TRANQUILITY OF THE PEOPLE; HOW THIS APPEARED IN THE BUILDING OF FUNG AS HIS



匪棘其欲。作豐伊匹。築城伊減。文王烝哉。作邑于豐。既伐于崇。有此武功。文王受命。文王烝哉。

- 2 King Wān received the appointment [of Heaven],  
And achieved his martial success.  
Having overthrown Ts'ung,  
He fixed his [capital] city in Fung.  
A sovereign true was king Wān!
- 3 He repaired the walls along the [old] moat:  
His establishing himself in Fung was according to [the pattern  
of his forefathers],  
It was not that he was in haste to gratify his wishes;—

CAPITAL CITY; AND HOW THE LATTER ENTERED, IN HIS CAPITAL OF HAOU, INTO THE SOVEREIGNTY OF THE KINGDOM WITH THE SINCERE GOOD WILL OF ALL THE PEOPLE.

S1. 聲=名譽, 'fame.' Choo says that he does not understand 遙, but thinks it may be the same as 聿, an initial particle. Wang Yin-che has shown, with an abundance of evidence, that 耽, 聿, 遙 and 曰, are all particles which are constantly interchanged. Yet they are not mere expletives, nor initial particles, acc. to him, but have a certain conjunctive force. Maou and Ch'ing explain 聿 and 遙, now by 遂, now by 述, and now by 自. Wang condemns all this, and adheres to the account of 耽 in the Shwōh-wān as 詮詞, meaning probably, 'an explanatory conjunction.' The translator, however, cannot always translate the terms; and when he does translate them, he is obliged to vary his renderings. 駿=大, 'great.' Ll. 3, 4 give the ground of Wān's

great fame. It arose from his 武功, or 'martial merit,' mentioned in st. 2;—he saw the entire success of his enterprizes, and he undertook them, not from love of war, but to secure the repose of the people. We must either neglect the two 厥 altogether in translating, or supplement the lines as I have done. L. 5. Both Maou and Choo take 烝 in the sense of 君, a ruler, i.e., one who showed himself capable of ruling. 'It is a term,' says Kēang, 'of admiration and praise.'

St. 2. L. 1 may be taken generally, with reference to the divine favour and destination regarding Wān, or specifically, with reference to

the orders he got to attack Ts'ung;—see VII. 7. I prefer the former view. L. 4. On VII. 6 it has been said that many of the critics think that Wān, after the overthrow of Yung, removed his father's capital to a place called Ch'ing; here we have him making another move, about a hundred miles further east from mount K'e.

作邑 is with Choo, and most other scholars, =徙都, 'he removed his capital.' They believe that Fung, under a different name, had been the capital of Ts'ung, and that Wān now moved to it, simply making what repairs on it were necessary for his purpose. This view is, probably, correct; and it is strongly in confirmation of it that we find nothing about the divinations which should have preceded so important a step as the building of a new capital city. He only changed the name from Ts'ung to Fung, with reference to the Fung-water, which was not far off.

St. 3. The moving of his capital to Fung was a great step towards vindicating the sovereignty of the kingdom for the House of Chow; but this stanza is intended to show that Wān took the step without any such motive. L. 1. The Shwōh-wān defines 減 by 疾流, 'a rapid current;' but the critics are all agreed to take the character as = 洫, which, indeed, was the reading of Han Ying. Now the account of 洫 in the Shwōh-wān is, that it was the name of the ditch embracing a space of ten 里 square, ten cubits deep, and as many wide. On this view of the term, Wān must have built a new city, with such a ditch for a moat, and the surrounding wall, ten 里 long on every side. Much better is it to take 洫 as meaning 'a moat,' without reference to its depth and width. The dict. gives this as the 2d meaning of the term (城池). 築城 will then mean that he



通追來孝。王后  
 烝哉。王公伊濯。維豐  
 之垣。四方攸同。王后  
 維翰。王后  
 烝哉。豐水東注。維禹  
 之績。四方攸同。皇王  
 維辟。皇王  
 烝哉。

It was to show the filial duty which had come down to him.  
A sovereign true was [our] royal prince!

- 4 His royal merit was brightly displayed,  
By those walls of Fung.  
There were collected [the sympathies of the people of] the  
four quarters,  
Who regarded the royal prince as their protector.  
A sovereign true was [our] royal prince!
- 5 The Fung-water flowed on to the east [of the city].  
Through the meritorious labour of Yu.  
There were collected [the sympathies of the people of] the  
four quarters,  
Who would have the great king as their ruler.  
A sovereign true was the great king!

repaired the walls of I-tung, damaged by his  
siege of it; and the whole line must be rendered  
as in the translation. 伊, and in L.S. = 維  
L.S. is very obscure. 匹 = 稱, 'to be cor-  
responding to.' Chao makes the whole line to  
= 其作邑居亦稱其城而不侈大, 'the buildings which he made  
were also in proportion to the size of the walls,  
and not extravagantly large.' Kiang's view is  
- 其作豐邑而遷都與公劉  
之遷豳太王之遷岐相配  
合焉, 'his making the city of Fung, and re-  
moving his capital to it, corresponded to Kiang-  
liu's removal to Fung, and King T'ai's removal  
to K'ao. Either of these views is preferable to  
that of Yen Tsun, after Kiang-shing. 其作  
豐邑之制度唯其稱而已  
謂稱上公之制已所宜為  
不務侈大也, 'the dimensions of  
which he built Fung were what were befitting  
his, befitting his rank as a high duke, what he

ought to have, without any attempt at extra-  
vagance." I have adopted the view of Kiang.  
L.S. 棘 = 急, 'to be earnest' i.e. to be in a  
hurry to gratify his own wishes. L.S. 這 =  
'to go back upon the past' here = to repeat the  
past in the present. As Kiang has in 直這  
公劉太王以來一段愛護  
民懷崇前緒之孝思而繼  
述之耳

So 4 tells how the new capital transferred and  
increased the devotion of the people to King  
Wan and his House. This appears especially in  
the title 王后 'royal attention' which is  
brought on from st. 3. In L.L. 公 = 功  
'meritorious service' 濯 = 著明, 'to be  
displayed brightly' L.L. 翰 = 翰 = 翰  
So 5. The obvious name is King Wan, whose  
title then is 皇王, or 'the great king.' So  
Chao says. 皇大也, 武王之王業  
益大矣, 故稱皇王焉, '皇

燕翼子。武王烝哉。不仕。詒厥孫謀。以。豐<sup>八</sup>水有芑。武王豈<sup>成</sup>之。武王烝哉。京。維龜正之。武王<sup>考</sup>卜維王。宅是鎬<sup>六</sup>。不服。皇王烝哉。東。自南自北。無思。鎬<sup>六</sup>京辟廱。自西自

- 6 In the capital of Haou he built his hall with its circlet of water;  
From the west to the east,  
From the south to the north,  
There was not a thought but did him homage.  
A sovereign true was the great king!
- 7 He examined and divined, did the king,  
About settling in the capital of Haou.  
The tortoise-shell decided the site,  
And king Woo completed the city.  
A sovereign true was king Woo!
- 8 By the Fung-water grows the white millet;—  
Did not king Woo show wisdom in his employment of officers?  
He would leave his plans to his descendants,  
And secure comfort and support to his son.  
A sovereign true was king Woo!

great. The royal possession of king Woo became still greater than that of Wan; and therefore he is styled "the great king." Choo says that 皇王 is the designation of him who possesses all under heaven. The Fung-water lay between Wan's capital of Fung and Woo's of Haou, having the former on the west and the latter on the east. It went on in a north-east direction to the Wei, merged in which it pursued its course to the Ho. L. 1 must evidently be referred to Haou; but the special significance of the terms 東注 does not appear. 注 is appropriate to the course of a stream flowing towards a larger one, or to the sea. L. 2 is a reference to the labour of Yu on the waters, as described with much exaggeration in the Shoo. 辟 in l. 4=君, 'ruler.'

St. 6. In l. 1 there would still seem to be a reference to the character of Woo, as really

peaceful, notwithstanding his taking up arms against the dyn. of Shang, and overthrowing it. His building the *peih yung* (see on VIII. 3) was an indication of it. Ll. 2—4 describe the sincerity with which the whole people accorded their homage to him.

St. 7. Haou was built by Woo, and hence we have the account of his divining about the site and the undertaking, while nothing of the sort is recorded of Wan in regard to Fung. 考=稽, 'to examine;' i. e., Woo cast the whole thing over in his own mind in the first place. 宅=居, 'to reside in,' 'to make his residence.' 正=決, 'to determine.' In l. 5 we have the title of Woo, or 'martial,' given to king Fah after his death, and showing that the composition of the piece cannot, at the earliest, be placed before the time of king Ching.

St.8. Both Maou and Choo understand by 芭 a kind of succory; but it is better, to take it, with Yen Ts'an and Kēang, as the name of a valuable grain, 'a kind of white millet,' as Williams calls it (白梁粟). We shall meet with it again, certainly in this sense. 仕 = 官, 'officers,' or 'to employ as officers.' About the Fung grew this grain, and it suggests to the writer the idea of all the men of ability whom Woo collected around him. 詒 = 傳, 'to hand down.' L.4 = 燕安羽翼其子, 'to give soothing comfort and be as wings

to his son.' His plan for his descendants would first take effect in the person of his son.

The rhymes are—in st. 1, 聲, 聲, 寧, 成, cat. 11: in 2, 功, 崇, 豐, cat. 9: in 3, 減 (prop. cat. 1), 匹, cat. 12, t. 1; 欲, 孝\*, cat. 3, t. 2: in 4, 垣, 翰, cat. 14: in 5, 績, 辟, cat. 16, t. 3: in 6, 靡, 東, cat. 9; 北, 服\*, cat. 1, t. 3: in 7, 王, 京\*, cat. 10; 正, 成, cat. 11: in 8, 芭, 仕, 謀\*, 子, cat. 1, t. 2: and in all the stanzas 烝 cat. 6.



I. *Shang min.*

生民之什三之二

生民

厥<sup>一章</sup>初生民。時維  
 姜嫄。生民如何。  
 克禋克祀。以弗  
 無子。履帝武敏  
 歆。攸介攸止。載  
 震載夙。載生載  
 育。時維后稷。

- 1 The first birth of [our] people  
 Was from Këang Yuen.  
 How did she give birth to [our] people?  
 She had presented a pure offering and sacrificed,  
 That her childlessness might be taken away.  
 She then trod on a toe-print made by God, and was moved,  
 In the large place where she rested.  
 She became pregnant; she dwelt retired;  
 She gave birth to, and nourished [a son],  
 Who was How-tseih.

TITLE OF THE BOOK.—生民之什三  
 之二, 'The Decade of Shang-min; Book II.  
 of Part III.'

Ode 1. Narrative. THE LEGEND OF HOW-  
 TSEIH:—HIS CONCEPTION; HIS BIRTH; THE PERILS  
 OF HIS INFANCY; HIS BOYISH HABITS OF AGRICULTURE;  
 HIS SUBSEQUENT METHODS OF AGRICULTURE, AND HIS  
 FOUNDING OF SACRIFICES; THE HONOURS OF SACRIFICE  
 PAID TO HIM BY THE HOUSE OF CHOW. Choo says he  
 does not know on what occasion this ode was  
 intended to be sung, but thinks it may have been  
 used after the great border sacrifice, when the  
 flesh of the victims was distributed among the  
 high officers who had taken part in it. Evidently,  
 as the

Preface says, the piece was designed to do  
 honour to How-tseih as the founder to whom  
 the princes of the House of Chow traced their  
 lineage. After they obtained the sovereignty of  
 the kingdom, he was made 'the assessor of  
 Heaven (配天)' at the border sacrifice;—the  
 one man by whom the benevolent intention of  
 the supreme Power for the nourishment of the  
 people by means of the fruits of the earth had  
 been realized. Këang Ping-chang, trying to  
 exhaust the idea of the author in the composi-  
 tion, makes out that his final aim was to impress  
 on King Ching the truth that the prosperity of  
 the dynasty was only to be secured by its pro-  
 motion of husbandry.—As to the division of the

stanzas, Maou made the 3d to consist of 8 lines, and the 4th of 10; Choo, on the contrary, made the 3d of 10 lines, and the 4th of 8. The rhyme is better made out by this arrangement. The 8 stanzas consist of 10 lines and 8 alternately; and all but the first and last commence with the character 誕.

St. 1. L. 1. 厥 is here simply = our definite article. 民, 'people,' is not to be taken generally, but with reference to the people of Chow,—the members of the House or family, which came in process of time to the sovereignty of the kingdom. In L. 2, 時 (and in L. 10) = 是, 'to be,' or the demonstrative pronoun. We can hardly be said to know anything more about K'ang Yuen, the mother of How-tseih, than what we are told in the She. It is assumed that she was a daughter of the House of T'ac (有郃氏女), which traced its lineage up to Shiu-nung in prehistoric times, and that her name was Yuen. That she was married, and had been so for some time without any child, we infer from L. 5; but who her husband was, it is impossible to say. As the Chow surname was Ke (姬), he must have been one of the descendants of Hwang-te. Indeed, Maou makes him to have been the emperor K'uh, the commencement of whose rule is placed in B.C. 2,431, so that Tseih or K'e (that was his name, and Tseih was only a title of office; see on L. 10) must have been a brother of Yaou. This view has the sanction of Sze-ma Ts'een, L'w Hin, Pan Koo, K'ea Kwei, Ma Yung, Fuh K'een, Wang Suh, Hwang-foo Meih, and others. But on this view, it is strange that we should have nothing in the Shoo about the relation between Yaou and K'e; and more strange, that we should find K'e, after the death of Yaou, when he must have been considerably over 100 years old, still in active employment under Shun. Choo follows the view of Ch'ing K'ang-shing, that K'ang Yuen was not the wife of K'uh, but only of one of his descendants in the time of Yaou, between whom and K'uh Ch'ing believed there had been no fewer than nine reigns (爲高辛之世妃). The truth is that we must be content to be ignorant as to who the lady's husband was, and put the question on one side, according to the Chinese canon, as 'a doubtful matter (闕疑).' L. 4,—see II. vi. VIII. 4. We need not translate the 克, but had better take it as giving emphasis to the verbs. To whom it was that K'ang offered sacrifice we are not told. Maou says it was a custom in ancient times, when the swallow made its appearance, to offer a great border sacrifice, with the first Match-maker as the assessor of Heaven in it, and that the son of Heaven went himself to it,

attended by his wife, and all the ladies of the harem. At the altar honours were paid to those of the ladies who were in a state of pregnancy, and a bow and arrows were presented to them,—as a sort of auspice that they would give birth to sons. Choo accepts this account; but K'ang Ping-chang has shown that such a ceremony was never heard of till Leu Puh-wei (呂不韋; Ts'in dynasty) invented it; and it would not answer, moreover, the exigency of the stanza, for K'ang here sacrifices to have her childlessness taken away (弗一去). The impression we receive from the text is that she offered—to God, we may presume—a sacrifice, all alone, by herself, for that object.

L. 6, 7 have occasioned, and still occasion, infinite perplexity to the Chinese critics. Fierce war is waged on the meaning of 帝, of 敏, and of 歆. 1st. Does 歆 belong to L. 6 or to L. 7? One of these lines must have 5 characters, whereas all the others in the stanza have only 4. 敏 rhyming with 祀子, and 止, we might conclude that it terminates L. 6; but we have often found the rhyme resting in these odes on the penultimate term. And the analogy of 攸介攸止, in II. vi. VII. 1, where those 4 characters form a line, is in favour of their doing the same here. I make L. 6 therefore, terminate with 歆. 2d. To whom is 帝 to be referred? The term, acc. to Choo, who follows Ch'ing, = 上帝, 'God.' Maou on the contrary held that 帝 here meant 'emperor,' and that K'ang's husband, the emperor K'uh, is intended by it. But there is not another instance in the classic of 帝 having this meaning, whereas its occurrence in the sense of 'God' is very frequent. 3d. How are we to understand 敏 and 歆? Maou takes the former term in the sense of 疾, 'to be rapid,' or 'active,' and understands it of K'ang Yuen, who followed the emperor to the altar, and was very alert in assisting him at the sacrifice. Then he defines 歆 by 饗, 'to enjoy the offering,' so that the meaning is that God, or some other Spirit who was sacrificed to, accepted the lady's sacrifice, and blessed her. He goes on to say that 介 in L. 7 = 大, 'great,' or 'to make great,' and 止 = 福祿所止, 'the place (or the individual) on whom blessing and dignity rested.' As Ying-tah expands Maou's view:—禋祀郊禘之時, 其夫高辛氏帝率與俱行, 姜嫄隨帝之後, 踐履帝迹, 行事敬而敏疾, 故爲神歆饗, 神既饗其祭,

居然生子。不康禋祀。上帝不寧。以赫厥靈。無蓄無害。不坼不副。先生如達。誕彌厥月。

- 2 When she had fulfilled her months,  
Her first-born son [came forth] like a lamb.  
There was no bursting, nor rending,  
No injury, no hurt;—  
Showing how wonderful he would be.  
Did not God give her the comfort?  
Had He not accepted her pure offering and sacrifice,  
So that thus easily she brought forth her son?

則愛而祐之，於是爲天神所  
美大，爲福祿所依止。 All this  
confusion and perplexity of exegesis I must re-  
ject. It has been mentioned above that 1.4  
occurs previously in II. vi. VII. 1, and I do not  
see how any other meaning can be got out of  
the words than what I have given to them both  
there and here. Coming now to the interpreta-  
tion adopted by K'ang-shing and Choo, it is  
certainly much simpler, and there is really no-  
thing to say against it but the marvellousness  
of the circumstance. 敏 is taken in the sense  
of 拇, 'the great toe,' which rests on the au-  
thority of the Urh-ya. 歆 is in the sense of  
動, 'to be moved.' K'ang-shing says the print  
of the foot was so large that K'ang Yuen mere-  
ly trod upon the toe; but Yen Ts'au, adopting  
his view of 帝, joins 敏 with 歆, bringing  
out the meaning, 'and was immediately moved.'  
Evidently, this statement is not history, but leg-  
end. The wrath of K'ang Ping-chang at it  
need only provoke a smile, nor need we have  
recourse to Yen Ts'an's doctrine of anthropo-  
morphism. 'When we read,' he says 'that  
Heaven sees, or that God hears, we are not to  
infer that Heaven has eyes, or that God has  
ears.' Still the instance in the text is different  
from such expressions. The writer would con-  
vey by it the ideas that the conception of How-  
tschih was praternatural, and that it took place  
in the manner described. There is an analogous  
legend about the birth of the ancestor of the  
House of Shang, and Sze-ma Ts'een gives to a  
dragon the paternity of the first emperor of the  
Han dynasty.

Ll. 8—10. 載 is the particle. 震 = 有  
身, 'to be pregnant.' The character occurs  
repeatedly in the Tso-chuen in this sense. I

can make no meaning out of 夙, understood in  
its usual signification of 早, 'early in the morn-  
ing,' 'early,' to which Maou here adheres.  
Choo, after Ch'ing, explains it here by 肅, the  
meaning of which must be what I have given  
in the translation. In 1.10, 后稷, —see on  
the Shoo, II. i. 18. The two characters are evi-  
dently used here as equivalent to a name. They  
did not belong to the child, until he had grown  
up, and was appointed minister of Agriculture,  
and lord of T'ae. His proper name, it has been  
mentioned, was K'e (棄).

St. 2 is occupied with the birth of the prater-  
naturally conceived child without any trouble  
or pain to the mother. 誕 here and in stt. 3—7  
below, is simply an initial particle. 彌 = 終,  
'to finish,' or 'to be finished.' 先生 = 首  
生, 'first born;' 達 is the name for 'a lamb'  
(the Shwuh-wän calls it 小羊). Ll. 3 and 4  
make it plain that the point of the comparison  
in 1. 2 is the ease of the birth. 坼 and 副 are  
synonyms, = 裂, 'to tear,' 'to be torn.' 蓄  
is pronounced like 災, and with the meaning  
of that term. 赫 = 顯, 'to manifest.' 厥  
靈 is to be referred to the child. Ll. 6, 7 may  
be translated interrogatively, and are equivalent  
to strong affirmations. We must understand  
that K'ang Yuen is the object of 寧, 'to give  
repose, or comfort to.' 康 = 安享, 'to en-  
joy tranquilly,' 'to accept.' 居然 = 徒  
然, 'with ease,'—compare the use of 居 in II.  
vii. X. 3.

三章 誕寘之隘巷。牛羊  
 腓字之。誕寘之平  
 林。會伐平林。誕寘  
 之寒冰。鳥覆翼之。  
 鳥乃去矣。后稷呱  
 矣。實覃實訐。厥聲  
 載路。誕寘之隘巷。  
 克岐克  
 嶷。以就口食。蓺之  
 荏菽。荏菽旆旆。禾

- 3 He was placed in a narrow lane,  
 But the sheep and oxen protected him with loving care.  
 He was placed in a wide forest,  
 Where he was met with by the wood-cutters.  
 He was placed on the cold ice,  
 And a bird screened and supported him with its wings.  
 When the bird went away,  
 How-tseih began to wail.  
 His cry was long and loud,  
 So that his voice filled the whole way.

- 4 When he was able to crawl,  
 He looked majestic and intelligent.  
 When he was able to feed himself,  
 He fell to planting large beans.  
 The beans grew luxuriantly;

St. 3.—the dangers of How-tseih's infancy. It does not appear from the ode who it was that exposed the child to the various perils here mentioned. Maou supposed that it was the father, the emperor K'ueh. Ch'ing, on the contrary, not holding that K'ueh Yuen was the wife of K'ueh, makes her to have been the party, and assumes that her object was not to get rid of the child, but to show still more clearly what a marvelous gift from heaven he was. I have purposely translated 寘之 by 'he was placed,' so as to leave the matter in the uncertainty in which we find it. Choo takes 腓=庇, 'to protect':—as in II. i. VII. 5; and it is as well to follow here the analogy of that passage, though Maou's 腓=避 'to avoid,' would suit the line quite as well. 字=愛, 'to love,' 'to care for.' 平林=林之在平地者, 'a forest on level ground.' 會=值, 'he met with,' or 'it

happened that.' It is implied, though not expressed, that the wood-cutters took the child up, and preserved it. 鳥 may be either singular or plural: but the critics all say it was 'a large bird (大鳥),' who covered the child above with one wing, and supported it beneath with the other (翼=藉). 呱=啼聲, 'the sound of wailing.' 覃=長, 'long;' 訐=大, 'great.' 載路=滿路, as in the translation. Compare the same phrase in i. VII. 2.

St. 4.—the marvellous development of the agricultural faculty in him when he was a mere boy. 匍匐.—as in I. iii. X. 4. The 寘=是, 'to be,' but we can hardly translate it. Choo makes 岐嶷=峻茂之狀, 'majestic-looking;' Maou, 'intelligent.' 口食, both by Maou and Choo, is taken as=自

was not yet lord of T'ae, and it is a question therefore whether the 后稷 should not go together, simply as the title of that office (后稷, 農官名: Kēang Ping-chang). Ll. 1, 2 tell us the general principle which distinguished his husbandry from that of others. 穡 'to reap,' has here the general meaning of 'the art of husbandry.' 相=助 'to assist.' 'The growth of the grain,' says Kēang, 'depends on the seasons given by heaven and the nourishment given by the earth; but How-tseih added to these the complete and wise application of human labour and skill.' L. 3 relates to his preparation of the ground for the seed. 蕇=治, 'to regulate,' 'to manage,' meaning here, 'to clear away.' 黃茂, 'yellow luxuriances,' is a denomination of the cereals. The next 5 lines tell of his management of the seed, and the richness of his produce. The 種 in l. 6 seems to necessitate this view, for it is better to take 實種 as in the translation, than to say with Yen Ts'un, after Ch'ing, that 種 denotes the grow-



是之是秬。恒糜維種。誕<sup>六章</sup>  
 任糜畝。是之維秬。維降  
 是芭。恒穫秬芭。維秬嘉

6 He gave his people the beautiful grains:—

The black millet, and the double-kernelled;

The tall red, and the white.

They planted extensively the black and the double-kernelled,

Which were reaped and stacked on the ground.

They planted extensively the tall red and the white,

ing up of each kind of plant, without any admixture of other sorts (生不雜). We must then understand 1.5 of K'e's management of the seed, fostering its germinating quality before he committed it to the soil; and we cannot take 方 as in II. vi. VIII.2, where it denotes the grain in its sheath, about to show itself in the ear. Choo here explains it by 房, as in that other passage; but with the meaning of 'the living germ enclosed in the visible grain as its house.' Then 苞 is the grain with that germ in a state of development, ready to burst out. Choo says, 方,房也,苞,甲而未拆也, on which Choo Kung-ts'een observes, 生意藏於其中,是爲房也,生者意蓄而欲泄,是爲甲,甲者草木之仁也,拆則破其種而出之矣. The other terms describe the gradual and successful growth of the plants.

穎 is the heavy ear of the full grain hanging down with its own weight; and 栗 the fullness of each separate grain (栗不秬也). The several 實 can only be explained by 是 or 惟. K'ang says that they denote how K'e had the way of bringing about the results described in the terms that follow (數實字便有道在). L. 8. 'Then he had the House of T'ae.'

This is understood as saying that because of his merits as minister of Agriculture, K'e was invested with the principality of T'ae,—in the pres. dis. of Woo-kung (武功), K'een Chow (乾州), Shen-se. His mother is said to have been a daughter of that State. Perhaps the ruling chief was displaced, or removed to some other principality. At any rate, somehow, K'e was made lord of T'ae.

St. 6 shows us K'e in his govt. of T'ae teaching his people the art of agriculture and methods of sacrifice. 降 = 'to send down,' 'to confer.' The expression is strong, and indicates that the people of T'ae had before K'e's time been unacquainted with agriculture, or acquainted with it only very imperfectly. 秬 is 'the black millet (黑黍),' and 秬, a variety of that, the husk of which is said to contain two grains (一稃二米者). 糜 and 芭 are also two large-grained millets, or varieties of *holcus*, the former red (赤粱粟), and the other white (白粱粟). It is most likely that these four plants are merely specified by way of illustration, and that the writer meant his readers to understand that it was K'e who first introduced the cultivation of the cereals. We can find a reason for the specification of them in the fact that the black millets were used in making the spirits which were employed in sacrifices, and the red and white for offerings.

L. 4 恆 (k'ang) = 徧, 'every where,' 'extensively;' meaning that these millets were planted extensively. L. 5. 是畝, 'were acled,' 'were stacked on the ground.'

L. 7. 任 is 'to carry on the the shoulders;' 負, 'on the back.' Choo observes that the processes in 1.3 are to be extended to the black millets, and those in 1.5 to the red and white. It is a case of what is called 互文. L. 8. 肇 = 始, 'first.' The grain was carried home 以供始祭之事, 'to supply the sacrifices which How-tschih first instituted.' Maou thinks that Yaou had conferred on K'e the privilege of offering the great sacrifices to Heaven; but this is very unlikely, and it could not be said that K'e founded those sacrifices. The meaning must be that K'e instituted the sacrifices of the ancestral temple, or at least so developed them that he

歲。載。甓。取。浮。叟。簸。或。誕<sup>七</sup>負。以。歸。肇。祀。  
烈。以。輶。載。蕭。祭。脂。取。載。謀。載。惟。浮。叟。叟。之。浮。或。蹂。釋。之。或。何。祀。

Which were carried on their shoulders and backs,  
Home for the sacrifices which he founded.

- 7 And how as to our sacrifices [to him]?  
Some hull [the grain]; some take it from the mortar;  
Some sift it; some tread it.  
It is rattling in the dishes;  
It is distilled, and the steam floats about.  
We consult; we observe the rites of purification;  
We take southernwood and offer it with the fat;  
We sacrifice a ram to the Spirit of the path;  
We offer roast flesh and broiled:—  
And thus introduce the coming year.

might be called the founder of them, just as he was the founder of husbandry, though we cannot suppose that before him men had not made imperfect attempts to draw their food from the earth.

St. 7 must be referred to the ancestral sacrifices of the kings of Chow, when they did special honour to How-tseih as the founder of their line; and it should be translated in the present tense. The 我, therefore, in l.1, is specially applicable, as Ping-chang says, to any monarch of the dyn. of Chow,—the king reigning, whenever the ode was sung. Ll.2—5 describe the preparation of the grain for the offerings, and for distillation, with the process of distillation. But we must not suppose that these things were done at the time of the sacrifice;—they had been previously performed, and the 或 intimates that there were men appointed for each operation. 春 expresses the 'hulling' of the grain; 掬, 'the scooping of the grain, so hulled, out of the mortar (掬=白);' 簸 'the sifting of it.' 蹂 is the 'treading' of the grain out of the ears (蹂, 以脫其穗); but why this operation should be mentioned last, I cannot tell, unless it be to indicate, as Choo seems to say, that there was in this way kept up a constant supply for the hullers. 釋=浙, 'to wash the grain,' which had thus been cleaned; 叟叟 give the sound of the grains in the dish as they

were washed. 蒸, —'to distil;' 浮浮 show us the vapour floating about in the process of distillation.

L.6 refers to the formal observances and solemn thoughtfulness preparatory to the sacrifices. 謀, 'to consult,' belongs to the divining for the day, and the selection of the officers to take part in the service (卜日, 擇士); 惟=思, 'to think' belongs to the fasting, vigils, &c. (齋戒, 具修). L.7=蕭合祭牲之脂, 蕪之, 'we take southernwood, and burn it along with the fat of the victims.' This filled the ancestral temple with fragrance. L.8. 甓=牡羊, 'a ram.' 輶 was the name for a sacrifice offered to the Spirits of the road on setting out on a journey; but from the mention of it here, we must conclude that it was used also in connection with the services of the ancestral temple. In the Le Ke it is spoken of as offered in the first month of winter (月令; 孟冬其祀行).

In l.9, 烈=炙, 'to broil,' which we have often met with in connection with 燔. The flesh, thus roasted or broiled, was offered to the personator of the dead. L.10 shows that all the services of the ancestral temple, through the honour done to How-tseih in them, were intended to remind the kings of Chow that on an atten-

以迄于今。庶無罪悔。后稷肇祀。胡臭亶時。上帝居歆。其香始升。于豆于登。印盛于豆。<sup>八章</sup>

- 8 We load the stands with the offerings,  
The stands both of wood and of earthenware.  
As soon as the fragrance ascends,  
God, well pleased, smells the sweet savour.  
Fragrant is it, and in its due season!  
How-tseih founded the sacrifice,  
And no one, we presume, has given occasion for blame or regret  
in regard to it,  
Down to the present day.

II. *Hing wei.*

泥。葉體。苞履。勿牛行敦。行葦。<sup>二章</sup>  
戚泥維方方踐羊葦。彼

- 1 In thick patches are those rushes, springing by the way (-side);  
Let not the cattle and sheep trample them.  
Anon they will burst up; anon they will be completely formed,  
With their leaves soft and glossy.

tion to agriculture depended the permanence of their dynasty. 嗣歲, 'the inheriting year,' i. e., the coming year, which it was hoped would inherit the fruitfulness of the past.

St. 8 is understood as relating, briefly, to the great border sacrifice to God, where How-tseih was introduced as His assessor. 印=我, as in I. iii. IX. 4. 盛='to fill in the appropriate offerings.' The 登 was a vessel, shaped like the 豆, but made of earthenware, used to contain the soup, or water in which flesh had been boiled;—in those early days without any addition of vegetables or spices. L. 4. 居=安, 'tranquilly,' 'well pleased. 歆=食氣, 'to eat—i. e., to smell—the savour.' L. 5. 胡=何, 'how,' and 亶=誠, 'truly.' We may take these two terms as imparting the force of admiration to the 臭 and 時. I prefer this to understanding a 但, 'only,' after 胡.—How

is it fragrant only? It is also truly seasonable.' Ll. 7, 8 may be understood as saying that the lords of Chow, and especially the kings of the dynasty, had been most careful to observe the sacrifice to How-tseih in connection with their other grand sacrifices, thereby keeping up their recognition of the importance of agriculture, and furnishing an example to their successors in all the future.

The rhymes are—in st. 1, 民, 嫻 (prop. cat. 14), cat. 12, t. 1; 祀, 子, 敏\*, 止, cat. 1, t. 2; 夙, 育, 稷 (prop. cat. 1), cat. 3, t. 3: in 2, 月, 達, 害, cat. 15, t. 3; 靈, 寧, cat. 11; 祀, 子, cat. 1, t. 2: in 3, 字, 翼, 林, cat. 7, t. 1; 去, 呱, 訐, 路, cat. 5, t. 1: in 4, 匍, 嶷, 食, cat. 1, t. 3; 旆, 稷, cat. 15, t. 3; 懷, 嗟, cat. 9: in 5, 道\*, 草\*, 茂\*, 苞\*, 襄, 秀, 好\*, cat. 3, t. 2; 栗, 室, cat. 12, t. 3: in 6, 秘\*, 芭\*, 秘\*, 畝\*, 芭, 負\*, 祀, cat. 1, t. 2: in 7, 揄

薦。罍。酢。御。授。肆<sup>三</sup>授。肆。遠。戚。  
 或。醢。洗。或。几。筵。之。几。筵。具。兄。  
 或。燔。醢。以。奠。或。緝。席。或。或。莫。

Closely related are brethren;—  
 Let none be absent, let all be near.  
 For some there are spread mats;  
 For some there are given stools [besides].

- 2 The mats are spread, and a second one above;  
 The stools are given, and there are plenty of servants.  
 [The guests] are pledged, and they pledge [the host] in return;  
 He rinses the cup, and the guests put theirs down.  
 Sauces and pickles are brought in,  
 With roast meat and broiled.

(prop. cat. 4), 蹂, 叟, 浮, cat. 3, t. 1; 惟, 脂, cat. 15, t. 1; 輶, 烈, 歲, *ib.*, t. 3; in 8, 登, 升, cat. 6; 歆, 今, cat. 7, t. 1; 時, 祀, 悔\*, cat. 1, t. 2.

Ode 2. Allusive and narrative. A FESTAL ODE, CELEBRATING SOME ENTERTAINMENT GIVEN BY THE KING TO HIS RELATIVES, WITH THE TRIAL OF ARCHERY AFTER THE FEAST; CELEBRATING ESPECIALLY THE HONOUR DONE ON SUCH OCCASIONS TO THE AGED. Choo inclines to the view that the feast here described was given at the conclusion of the sacrificial services in the ancestral temple. Before his time, the commentators considered that it had no connection with any sacrifices, but was designed simply to show how the good kings of Chow cultivated the friendly affection of the princes, their relatives, and behaved with courtesy especially to the old. The K'ang-hc editors remark that there is no evidence that the trial of archery formed part of the feasts which were given after sacrifices. It does not seem to be worth while to discuss this point at large.

St. 1. 葦,—as in I. v. VII. 1, *et al.* They are called here 行葦, 'reeds by the way,' meaning, says K'ang, 'the paths along the ditches in the fields.' 敦 (*tsun*) = 聚貌, 'the app. of being collected together.' The line shows us the reeds just appearing, in a mass, above the ground. The 方 in 1.3 = 'now,' and redoubled, it has the significance given in the translation. 苞, in st. 5 of last ode, is used of the germ ready to burst from the seed; here of the young shoot going on to develop itself. 體 = 成

形, 'to complete its form,' i.e., appear as the fully formed reed. 泥泥 = 柔澤貌, as in the translation. In the reeds growing up densely from a common root we have an emblem of brothers all sprung from the same ancestor; and in plants developing so finely, when preserved from injury, an emblem of the happy fellowships of consanguinity, when nothing is allowed to interfere with mutual confidence and good feeling. 戚戚 = 親, 'near,' 'affectionate.' Maou defines the expression by 內相親, 'mutual internal affection.' 莫 = 勿 of 1. 2. 具 = 俱, as often. 爾 = 邇, 'to be near.' In II. 7, 8 the 'brothers' appear assembled at the king's feast, and while the young are only provided with mats to sit on, the old have stools (几) given them in addition, on which they can lean. 肆 = 陳, 'to spread,' 筵,—see on II. vii. VI. 1.

St. 2. 設席 = 重席, 'the redoubling of the mat.' K'ung Ying-tah says, 'When, after it has been said that the mats are spread, it is added that a mat is placed (設席), we know that there were two mats, as in the line 下莞上簟 of II. iv. V. 6.' 緝 = 續, 'to continue,' 御 = 侍, 'to wait on,' 'attendants.' 緝御 means that there were many attendants, one to succeed another in waiting. This attention was shown especially to the old. Ll. 3, 4. The spirits were first presented to the guests, and each man drank his cup. This was called

以不侮。鏃如樹。序賓  
既挾四鏃。四  
賢。敦弓既句。  
既均。序賓以  
鏃既鈞。舍矢  
敦弓既堅。四  
或歌或嘏。  
炙。嘉穀脾臠。

Excellent provisions there are [also] of tripe and cheek;  
With singing to lutes, and with drums.

- 3 The ornamented bows are strong,  
And the four arrows are all balanced.  
They discharge the arrows, and all hit,  
And the guests are arranged according to their skill.  
The ornamented bows are drawn full,  
And the four arrows are grasped in the hand.  
They go straight to the mark as if planted in it,  
And the guests are arranged by the humble propriety of their  
demeanour.

獻 Then the representative of the guests  
presented a cup to the host, who drank it. This  
was called 酢. The host then rinsed his cup,  
and those of the guests were refilled; but instead  
of drinking them immediately, they put them  
down for the present (奠之不舉). In  
this way the feast was opened. There is no  
difference in meaning between 爵 and 罍.  
The former was the name for a cup under the  
Chow dynasty; the latter was the name used  
under the Yin. The 或...或, here, and in L  
6, = our 'both...and.' L. 5. 醢醢 = the brine  
of meat minced small and pickled. There was  
this 'to present,' that it might be eaten with,  
and give a relish to, the viands. 脾, 'the stom-  
ach;' here = tripe. 臠 = 口上肉, 'the  
flesh above the mouth,' = cheek. 歌, as has been  
already observed, is used of singing to the ac-  
companiment of stringed instruments; 嘏  
is the drum without singing.

St. 3. After feasting, the guests repair to the  
archery ground. 敦, here read *t'eaou*, = 畫,  
'ornamented.' The bows, we saw on II.iii.1,  
were lacquered, but it would appear that further  
ornament, in the way of painting, was added.  
Yen Ts'an says this was only the ease with the  
royal bows, and that the term is used here as  
the trial described took place at court. The  
point is unimportant. L. 2. 鏃 is a name for

the arrows with reference to their steel points.  
They are said to be 'balanced (鈞),' because a  
perfect arrow had its centre of gravity at one  
third of its whole length from the steel head.  
L. 4. Choo explains 均 by 皆中, 'all hit,'  
but that can only mean that all hit the target,  
not that all hit it in the centre, or equally near  
the centre, for L. 5 shows that they were ar-  
ranged according to the skill which they had  
shown. 均, 'to be level or equal,' would seem  
to imply that all were equally successful, which  
cannot be the case. 賢 = 'superiority.' This  
is a not infrequent use of the character. Choo  
says the meaning of it here is 射多中.

L. 5-8 tell how a further distinction was  
made among the successful competitors, accord-  
ing to the manner in which they conducted  
themselves towards those who were unsuccessful.  
不侮 in L. 8 = 'showing no insolence;—不  
以中病不中者. In this matter the  
adjudication must have been very difficult, and  
it would be very easy to put on an appearance  
of complaisance and humility. 句 = 彀, 'to  
draw a bow to the full.' L. 6 does not imply  
that the four arrows were held in the hand at the  
same time. As Ying-tah says, from the E Le,  
the arrows were stuck in the girdle, and the  
archer took them out with his right hand, one after  
the other, fitted them to the string, drew the  
bow, and discharged them. 如樹 describes

以介景福。壽考維祺。以引以翼。黃耆台背。以祈黃耆。酌以大斗。酒醴維醕。曾孫維主。<sup>四章</sup>

- 4 The distant descendant presides over the feast;  
His sweet spirits are strong.  
He fills their cups from a measure,  
And prays for the hoary old [among his guests];—  
That with hoary age and wrinkled back,  
They may lead on one another [to virtue], and support one  
another [in it];  
That so their old age may be blessed,  
And their bright happiness [ever] increased.

III. *Ke tsuy.*

景介萬君以既以既<sup>二章</sup>既  
福爾年子德飽酒醉醉

- 1 You have made us drink to the full of your spirits;  
You have satiated us with your kindness,  
May you enjoy, O our lord, myriads of years!  
May your bright happiness [ever] be increased!

the arrows stieling in the mark, straight and firm, as if they had been carefully and leisurely planted in it (如手就樹之言貫革而堅正). The archers are all spoken of as 'guests,' as being at the time the king's guests; and in st. 4 he is mentioned as the **主** or 'host.'

St. 4. I suppose that, after the archery, they all returned again to the feast, which the king brought to a conclusion with the ceremony here described, doing special honour to the aged among the guests. 曾孫—as in II.vi.VI., *et al.*

醴—as in II.iii.VI. 4; 酒醴 must here be taken together, = 'sweet spirits.' 醕 = 厚, 'strong.' L. 3 intimates the generosity of the king's treatment of his aged guests, filling their cups with no stinting hand. The shape of the 斗 I do not know;—the handle of it is said to have been 3 feet in length. With this the king drew the spirits from a large vase, and filled the cups,—perhaps more than once. The Preface and the old school make a pause at l. 4, under-

standing that the 祈 intimates that the king here begged the old guests to tell him the results of their experience. Then II.5—8 tell how those venerable men, having done so, 'to lead him on and support him in a virtuous course,' concluded by wishing for him old age and increasing happiness. Choo, on the other hand, takes the whole as in the translation. The K'ang-he editors say that both interpretations are allowable. Only one of them, however, can be the correct one; and I have no hesitation in preferring the view of Choo. 黃耆, 'yellow age,' means old age marked by hoar hair. 耆,—see on VI.ii.VII 5. 台 is used for 鮐, the name of a fish, remarkable for the spots and wrinkles of its skin, to which it is supposed the skin of old people gets a resemblance. The different 以 seem to imply a reference in the speaker's mind to the spirits, which, by nourishing the old age of the guests, would help them to realize the things which the king desired for them. 祺 = 吉, 'auspicious,' 'happy.'

The four stanzas of the ode, as now edited, appear in Maou as seven;—two of 6 lines each,

終令融。昭<sup>三章</sup>明。介子既酒。既<sup>三章</sup>  
有終。高明爾萬將。爾醉  
俶。令朗有昭年。君殺以

- 2 You have made us drink to the full of your spirits;  
Your viands were all set out before us.  
May you enjoy, O our lord, myriads of years!  
May your bright intelligence [ever] be increased!

- 3 May your bright intelligence become perfect,  
High and brilliant, leading to a good end!  
That good end has [now] its beginning:—  
The personator of your ancestors announced it in his blessing.

and five of 4. Ch'ing divided them into eight stanzas of 4 lines each. There can be no doubt that the modern arrangement is the most correct.

The rhymes are—in st. 1, 葦, 履, 體, 泥, 弟, 爾, 几, cat. 15, t. 2: in 2, 席, 酢, 炙, 臠, 罍, cat. 5, t. 3; 御, 罍, cat. 1, t. 2: in 3, 堅, 鈞, 均, 賢, cat. 12, t. 1; 句, 餗, 樹, 侮, cat. 4, t. 2: in 4, 主, 醕, 斗, 耆, cat. 1, t. 3.

Ode 3. Narrative. RESPONSIVE TO THE LAST:—THE UNCLÉS AND BRETHREN OF THE KING EXPRESS THEIR SENSE OF HIS KINDNESS, AND THEIR WISHES FOR HIS HAPPINESS, MOSTLY IN THE WORDS IN WHICH THE PERSONATOR OF THE DEAD HAD CONVEYED THE SATISFACTION OF HIS ANCESTORS WITH THE SACRIFICE OFFERED TO THEM, AND PROMISED TO HIM THEIR BLESSING. The position of this ode seems to confirm Choo's view of the preceding as descriptive of a feast given by the king to his relatives at the conclusion of a sacrifice in the ancestral temple. It is plain that such a feast must have preceded the occasion to which this ode was appropriate.

St. 1. It seems best to take 醉 and 飽 as in the translation, understanding 爾 or 王 as the nominative to them. Yen Ts'an says:—王既醉我以酒, 既飽我以德. 德 is taken in the sense of 恩惠, 'kindness,' referring especially to the abundance of the feast. In 1.3, 君子 refers to the king, as does the 爾 in 1.4. Those two lines are a prayer for the king, and we have to suppose 天, 'Heaven,' as the subject of 介, though we need not express it in the translation. To use again the words of Yen Ts'an, 我無以

報上, 願其享萬年之壽而天助爾大福. On 1.3, — 'May you, O king, live for ever!' Le Ch'oo says, 'From antiquity it has been the custom of ministers, in responding to their rulers, to wish that they might receive abundance of happiness. The T'een-paou (ILI. VI.) is an ode responsive to the sovereign, and the way in which his kindness is responded to in it is simply a wish for his long continued happiness; and so here, the ministers of king Ching respond to him by wishing for him ten thousand years.'

St. 2. 將, —as in ILI. V. 6. Choo says that 昭明 is equivalent to 光大, 'bright and large.' But it is better to give to 明 the substantive force of 'intelligence.' Wang Gan-shih explains the two terms by 明德, 'intelligent virtue.'

St. 3. 融 is explained by 明之盛, 'the fullness of intelligence.' The term denotes 'steam or vapour issuing forth,' and hence is used here of intelligence, the manifestation of which cannot be repressed. 朗 (formed also with the same elements in the reverse order) denotes the brilliancy of the intelligence. Choo defines it by 虛明, which we may call 'ethereal intelligence.' 令終 = 善終, 'a good end.' Choo says the phrase is equivalent to the 考終命 in the Shoo, V. iv. 39. But it seems to be here more than we understand by a good end, and to characterize not the end of his life merely, but of all his undertakings, their issues being perpetuated in his posterity. 1.3 suggests a thought of caution to the king, that as the end flows from the beginning (俶 = 始), he would best provide for the future by attending to the present. At this point the speaker or speakers seem to be unable to say anything more as from themselves, and go on to quote the language in which the blessing of his ances-



類。匱。子。君 威<sup>五</sup>攝 朋 籩 其<sup>四</sup>公  
 永 孝 子 儀 以 友 豆 告 尸  
 錫 子 有 孔 威 攸 靜 維 嘉  
 爾 不 孝 時。儀。攝。嘉。何。告。

4 What was his announcement?

'[The offerings in] your dishes of bamboo and wood are clean and fine.

Your friends assisting at the service,  
 Have done their part with reverent demeanour.

5 'Your reverent demeanour was altogether what the occasion required,

And not yours only, but that also of your filial son.

For such filial piety, without ceasing,  
 There will ever be conferred blessing on you.

tors had been conveyed in the temple. Of the 尸, or their representatives at the sacrifices, I have spoken on II.vi.V.5, *et al.* The expression 公尸, 'ducal personators,' is somewhat difficult to account for. Choo says that it is an instance of old custom continuing to prevail, even after the princes of Chow had attained to the royal dignity; and nothing less unsatisfactory can be found on the point. 嘉告 =

以善言告之, 謂嘏辭也, 'announced in good words, meaning the blessing.' If there were more than one representative of the departed, as I have previously said that each of the ancestors had his personator, it would seem necessary to suppose that one of them, in pronouncing the blessing, spoke for himself and all the others.

St. 4. From l. 2 to the end of the ode we seem to have the words of blessing; and this st. gives some grounds of it. 籩豆, —as in I.xv. V. 2,

*et al.* 靜嘉 = 清潔而美 'pure and admirable.' This predicate must be understood of the contents of the dishes. As Yen Ts'an says, 汝籩豆所盛之物, 潔靜而嘉美. By the 'friends' are intended the various officers who had taken part in the sacrificial services. 攝 has the meaning of

佐 'to assist,' and also of 檢 'to repress,' 'to exercise self-discipline,' and the critics combine them here, which does not seem to be necessary.

St. 5 The 威儀 here must be understood of the king himself, or it may belong to him and his son, carrying on l. 1 to 2. Maou, indeed, and Ch'ing continue to interpret the phrase of

the assisting officers, of whom also they understand the 2d line, as saying that they were superior men, who possessed the virtues of 'filial sons.' But we may be sure that their interpretation is wrong. The Spirits of the dead had not sufficient interest in those officers that they should thus dwell upon them; and 君子 is here, as in stt. 1, 2, appropriate to the king, while the 'filial son,' would be his eldest son, who, we know, took a certain part in the services in the ancestral temple. 時 = 'in season,' 'what the seasons required.' I take 有 as if it were

又, —'and.' Leu Tsao-k'ien seems to me to have caught the meaning of l. 3 better than any of the other critics. He understands it of the king and his son, who had both shown themselves so filial (君子既孝, 而嗣子又孝, 其孝可謂源源不竭矣).

Right was it that his ancestors should confer on the king all kinds of blessing (類 = 善).

—I may mention another view of the stanza, given by a P'ing Chih-chung (彭執中; at the end of the Sung dyn.):—'From his reverent demeanour so entirely what the occasion required, it might be seen with what filial duty king Ching sacrificed to his ancestors. It was proper that he should have a filial son coming after him; yea, that filial sons should appear for ever in his line, generation after generation, for that Heaven should grant kings thus to follow one another of the same character was in the order of nature and reason.' See the 'Collected Comments,' *in loc.* A similar view did on my first study of the stanza occur to myself, but I concluded that the one given in the translation was preferable.



其類維何。室家  
之壺。君子萬年。  
永錫祚胤。  
其胤維何。天被  
爾祿。君子萬年。  
景命有僕。  
其僕維何。釐爾  
女士。釐爾女士。  
從以孫子。

- 6 'What will the blessings be?  
That along the passages of your palace  
You shall move for ten thousand years;  
And there will be granted to you for ever dignity and posterity.
- 7 'How as to your posterity?  
Heaven invests you with your dignity,  
Yea for ten thousand years,  
The bright appointment is attached to your person.
- 8 'How will it be attached?  
There is given you a heroic wife.  
There is given you a heroic wife,  
And from her shall come [the line of] descendants.'

St. 6. 壺 is explained as 宮中之巷, 'the lanes or passages of the palace.' Then we must take ll. 2 and 3 together, and there comes out the meaning that the king should have a long and undisturbed life in the quiet of the apartments of his palace. As Foo Kwang expands the passage, 所謂善者如何, 則云使爾居於深遠嚴密之宮室, 無有外虞. This is, perhaps, the most likely of the various interpretations that have been proposed. I much prefer it to the view of Yen Ts'an, who says that as the passages of the palace were the means of egress, l. 2 intimates that from king Ching in his palace a transforming influence should go out over the whole kingdom, and, if it were so, he would deserve to live for ten thousand years. L. 4. 祚 = 福祿, 'happiness and dignities,' but it is difficult to see what more there is in this than is intimated in the two previous lines. 胤 = 子孫, 'posterity,' 'descendants.'

St. 7. 被 (3d tone) = 覆, 'to cover over.'  
僕 = 附 or 屬, 'to be attached to,' 'to belong to.' The 1st line would seem to be here out of

place, for the other lines seem to say nothing about the king's posterity, unless it be that the fact of the appointment of Heaven being attached to his person secured the same also for them.

St. 8. 釐 = 予, 'to give.' 女士 = 女之有士行者, 'a lady [or ladies] having the conduct of an officer.' As it appears, from st. 4, that the king had already a son, ll. 2, 3 must be translated in the present, or in the present-complete tense. 從 = 隨, 'and thereon.'

We must understand 錫 after it, and 以 is then = 'with,' or, as Julien calls it, the sign of the accusative case.

[It must be confessed that the above communication from the Spiritual world is not a little difficult to construe. We are obliged to have recourse to 'chiseling,' to make out the sense and sequence of the utterance.]

The rhymes are—in st. 1, 德, 福, cat. 1, t. 3: in 2, 將, 明, cat. 10: in 3, 融, 終, cat. 9; 俶, 告, cat. 3, t. 3: in 4, 何, 嘉, 儀, cat. 17: in 5, 時, 子, cat. 1, t. 2; 匱, 類, cat. 15, t. 3: in 6, 壺, 年, 胤, cat. 12, t. 1: in 7, 祿, 僕, cat. 3, t. 3: in 8, 士, 士, 子, cat. 1, t. 2.

IV. *Hsiao.*

公鳧來燕既既來公鳧  
川鷺成飲馨清寧尸鷺  
來在福公爾爾來在  
燕沙祿尸殺酒燕涇。

鳧鷺

- 1 The wild-larks and widgeons are on the King;  
The personators of your ancestors feast and are happy.  
Your spirits are clear.  
Your viands are fragrant;  
The personators of your ancestors feast and drink;—  
Their happiness and dignity are made complete.
- 2 The wild ducks and widgeons are on the sand;  
The personators of the dead enjoy the feast, their appropriate tribute.

THE *SHANG* AN OLD, APPROPRIATE TO THE FEAST GIVEN TO THE PERSONATORS OF THE ANCESTORS ON THE DAY AFTER THE SACRIFICE IN THE ANCESTRAL TEMPLE. There was a supplementary stanza (st. 11) of the sacrifices on the day succeeding the more solemn service (See the Preface to the *Shang*, Pt. IX, in the *Shuo*, Pt. IV) at the close of which all who had acted as the personators of personators of the Spirits on the preceding day were feasted, as they had a share at the feast with which it had been wound up. Choo says that the materials of the feast were the remains of the sacrifice of the day before, warmed up again. The 公尸, 'personators of the king's ancestors,' seem to make it plain enough that the previous sacrifice had been that in the ancestral temple, and so say both Maou and Choo. Ching K'ang-shing, however, led away by the language of what is regarded as the supplementary and unauthorized sentences in the Preface, would extend it to all other sacrifices as well; but the K'ang-he editors rightly condemn his view. Choo and the old interpreters agree generally in the interpretation of the stanzas, till they come to the last line, which Choo understands of the personators of the dead, and the others of the king who was feasting them, making it express the blessing which the Spirits would give him. Without saying that Choo's view is wrong, the imperial editors speak rather in favour of the other; but Choo's construction is the more natural, and I cannot see why it should be rejected.

LL 1, 2, in all the stanzas. 鳧, 'the wild duck,'—as in I. vil. VIII 1. The 鷺 cannot so readily be determined. Choo explains it by 鷺, 'gulls,' but the difficulty with me is the assigning the King, so far away from the sea, as if it

were the proper habitat of such birds. Maou calls it 鳧, 'a kind of wild duck,' so also Luk Tien, who adds that 'the 鳧 is fond of diving, while the 鷺 prefers to float in the water, and hence one name of it is the gow (鷺). I am inclined to think therefore that the 鷺 may be the widgeon, of which it is an acknowledged peculiarity that it does not willingly dive. These birds are represented first as on the King, —upon which Yen Ts'an says, 'The Wel (鷺), flowing eastwards, first receives the Fung (鷺), and afterwards the King. The Fung enters the Wel from the south, and the King from the north-west. King Wan resided in Fung, on the west of the river so named, so that it was necessary to cross it before reaching the King. King Woo resided in Hsiao on the east of the Fung, and was therefore not far from the King.' In consequence of the nearness of the capital to the King, the allusion is made of the birds upon that stream. The 'sands' in st. 2, and the 'islets' in st. 3, would be on its banks and in its channel. 涇 in st. 4 would be where some

smaller river flowed into it (小水入大水曰涇); and 壑 (read *mun*) is a gorge, where the stream flows between its banks rising high, and narrowing the channel. In all these places the birds felt at home, and enjoyed themselves; and so the reference to them serves to introduce the parties feasted,—in a situation where they might relax from the gravity of the preceding day, and be happy.

L. 2. 寧 is understood of the quiet happiness of the mind (寧, 以心之安言); 宜

來宜。爾酒既多。爾殽既  
 嘉。公尸燕飲。福祿來爲。  
 三章 鳧鷖在渚。公尸來燕來  
 處。爾酒既湑。爾殽伊脯。  
 四章 公尸燕飲。福祿來下。  
 鳧鷖在淶。公尸來燕來  
 宗。既燕于宗。福祿攸降。  
 公尸燕飲。福祿來崇。

Your spirits are abundant,  
 Your viands are good;  
 The personators of your ancestors feast and drink;—  
 Happiness and dignity lend them their aids.

- 3 The wild ducks and widgeons are on the islets;  
 The personators of your ancestors feast and enjoy themselves.  
 Your spirits are strained,  
 Your viands are in slices;  
 The personators of your ancestors feast and drink;—  
 Happiness and dignity descend on them.

- 4 The wild ducks and widgeons are where the waters meet;  
 The personators of your ancestors feast, and are honoured.  
 The feast is spread in the ancestral temple,  
 The place where happiness and dignity descend.  
 The personators of your ancestors feast and drink;—  
 Their happiness and dignity are at the highest point.

= to be treated as they ought to be (宜者稱是燕也); 處=得其所安也, 'to find the place in which they could happily rest'; 宗=尊, 'to be honoured'; 熏熏=和悅貌, 'the app. of harmony and pleasure'; in which for the time they rested.

Ll. 3, 4. in all the stt., are addressed to the entertainer, i. e., in the present case, to the king, praising him for the abundance and quality of the provisions of the feast. 馨='very fragrant' (香之遠聞); 湑—as in II. i. V. 3;

伊脯 occasion some difficulty; but 伊 is evidently = 既 in l. 3, nothing more than the 維 by which it is ordinarily defined. 脯 denotes long pieces of dried or preserved meat, and why the writer should have described the viands as consisting of them, I can conceive no reason but that he wanted a rhyme. He goes on to speak, in st. 4, of the feast as given in the ancestral temple, the place of dignity and honour (攸=所), and in st. 5, returns to the spirits as 欣欣 or 'delicious.' 芬芬—as in II. vi. VI. 6.

後飲。公炙欣熏。來鹽。鳧<sup>五章</sup>  
艱。無尸芬欣。旨止公鷺  
有燕芬。燔酒熏尸在

- 5 The wild ducks and widgeons are in the gorge;  
The personators of your ancestors rest, full of complacency.  
Your fine spirits are delicious,  
Your flesh, roast and broiled, is fragrant;  
The personators of your ancestors feast and drink;—  
No troubles shall be theirs after this.

V. *K'ia loh.*

天命。天受民令。子假<sup>二章</sup>  
申之。保祿宜德。顯樂  
之。自右于人。宜顯君  
假樂

- 1 Of [our] admirable, amiable, sovereign  
Most illustrious is the excellent virtue.  
He orders rightly the people, orders rightly the officers,  
And receives his dignity from heaven,  
Which protects and helps him, and [confirms] his appointment,  
By repeated acts of renewal from heaven.

Ll. 5, 6 belong to the guests, l. 6 telling, or  
auspicing, the advantages accruing to them from  
being feasted by the king. 福祿, 'happiness  
and dignity or emolument,' are expressive of the  
honour so done to them. 成 = 成就, 'to  
be complete,' or, as the 'Complete Digest' has it,  
完全無缺; 爲 is taken in the sense of  
助, 'to aid (福祿不來助其身  
乎);' 崇 = 積而高大, 'accumulated  
so as to be high and large.'

I have said in the introductory note that l. 6 is  
referred by the old school to the person of the  
king. Thus Yen Ts'an expands it in st. 1 to 神  
以福祿來成汝, 'The Spirits will  
come and bestow in complete degree happiness  
and emolument on you; meaning by the you  
king Ching. But l. 5 is in the 3d person, and  
there is no indication in the text that there is  
any change of person in l. 6.

The rhymes are—in st. 1, 涇, 寧, 清, 馨,  
成, cat. 11: in 2, 沙, 宜, 多, 嘉, 爲, \*

cat. 17: in 3, 渚, 處, 潛, 脯, 下, \*, cat. 5,  
t. 2: in 4, 溲, 宗, 宗, 降, 崇, cat. 9: in 5,  
鹽, 熏, 欣, 芬, 艱, \*, cat. 13.

Ode 5. Narrative. IN PRAISE OF SOME KING,  
WHOSE VIRTUE SECURED TO HIM THE FAVOUR OF  
HEAVEN; AUSPICING FOR HIM ALL HAPPINESS,  
AND ESPECIALLY A LINE OF DISTINGUISHED POS-  
TERITY. PROBABLY, THE RESPONSE OF THE  
PERSONATORS OF THE DEPARTED TO THE PRE-  
VIOUS ODE. The Preface and the old school  
say that the king here is king Ching; but of  
this there is no evidence.

St. 1 is quoted in the 'Doctrine of the Mean,'  
XVII. 4, with 嘉 instead of 假, and so the  
passage appears twice in the Tso-chuen. We  
may conclude therefore that 嘉 is the proper  
reading; and L. 1 = 我可嘉可樂之  
君子,—as in the translation, the king under  
whom the piece was composed being intended  
by 君子. L. 2 is taken as the key-note of

四方之綱。匹。受福無疆。無惡。率由群音秩秩。無怨。威儀抑抑。德率由舊章。王。不愆不忘。皇皇。宜君宜孫千億。穆穆子千祿百福。

2 [So] does he seek for the emoluments of dignity, [and obtain] all blessings,—

Thousands and hundreds of thousands of descendants,  
Of reverent virtue and admirable character,  
Fit to be rulers [of States], fit to be king,  
Erring in nothing, forgetful of nothing,  
Observing and following the old statutes.

3 [May they] manifest all self-restraint in deportment,  
And their virtuous fame be without fail!  
Without resentments, without dislikes,  
[May they] give free course to [the good among] the officers,  
Receiving blessing without limit,  
And regulating all within the four quarters [of the kingdom]!

the ode, the excellent virtue, so illustrious, being what secured the favour of Heaven. The evidence of the virtue appears in l. 3; 宜 is an active verb. meaning 'to order aright,' 'to do what is befitting in reference to;'—as in l. i. VI, II. i. IV. 8, *et al.* When 民 and 人 are contrasted, as here, 人 denotes officers of the govt. (在位者). L. 4. 祿 is here the royal dignity, with all its emoluments. And this line is amplified in the two that succeed. Ch'ing, indeed, supposes that the king is the subject of these lines, and that they describe his dealing with his officers,—the 人 of l. 4. favouring them and giving them appointments; but his view has deservedly fallen into neglect. It is Heaven, no doubt, which is spoken of;—comp. st. 6 in i. II. In the 'Doctrine of the Mean,' we have 佑 for 右, showing that the meaning of the term is 'to aid.' 命 must mean 'to confirm the appointment,' which the king already enjoyed. 申 = 重, 'to repeat,' i. e., to renew the appointment so that it should go down from the king to his descendants.

St. 2. Choo says that ll. 1. 2 contain a wish that the king's descendants may be many, and ll. 3—6, a wish that they may be worthy. L. 1, —comp. i. V. 1. The meaning is that the way in which the king sought for his dignity, by the

display of illustrious virtue, was such as to bring with it all other blessings (王者千祿而得百福; 本上文令德受祿而言). I agree with Choo, after Ch'ing, in referring l. 3 and those that follow to the king's descendants, and not, with Yen Ts'an and others, to the king himself. 穆穆 is defined in the Urh-ya by 敬, 'to be reverent,' and 皇 by 美, 'to be admirable.' 宜 has a diff. meaning from that in st. 1, and here—'fit to be.' 君 = 諸侯, 'princes of States.' The eldest son would always be king; the others would rule over States. 愆 = 過, 'to err.' 率由 = 循從, 'to observe and follow.' 'The old statutes' are the rules and laws of the ancient good kings.

St. 3 is also to be interpreted of the 子孫, or descendants of the king. L. 1. 抑抑—as in II. vii. VI. 3. L. 2. 德音 is taken by Choo as in the translation.—a meaning of the phrase which we have often met with. Others, as Yen Ts'an, give 音 here the sense of 言語, 'words.' 秩秩—as in l. xi. III. 3, *et al.*, = 有

之。于。子。媚。辟。朋。紀。之。<sup>四章</sup>  
攸。位。不。于。卿。友。燕。綱。  
塹。民。解。天。士。百。及。之。

- 4 Regulating all, and determining each point,  
Giving repose to his friends,  
All the princes and ministers  
Will love the son of Heaven.  
Not idly occupying his office,  
The people will find rest in him.

VI. *Kung Lëw.*

倉。積。疆。場。康。居。劉。篤。<sup>一章</sup> 公  
廼。廼。廼。廼。廼。匪。匪。公。劉

- 1 Of generous devotion to the people was duke Lëw.  
Unable to rest or take his ease [where he was],  
He divided and subdivided the country into fields;  
He stored up the produce in the fields and in barns;

序有常, 'orderly and permanent.' L. 3 may be taken actively, as in the translation. So, Choo; but he says also that some understand it passively, — 'without giving occasion for resentment or dislike.' L. 4. 匹 = 類, 'the fellows,' or 'compeers,' meaning the various officers who might be regarded as equally deserving. The meaning of 率由 is not quite different from that of the same phrase in last st., but we cannot translate it in the same way. Ke Pun says, '率由舊章 means—to imitate his ancestors; 率由羣匹 means—to honour the worthy.' L. 6. 綱—as in i. IV. 5.

St. 4 continues the good wishes for the king's descendants, and, principally, for the king of the time being among his descendants. L. 1. On 綱紀 see i. IV. 5. I do not know well what account to give of the two 之. Possibly, the

之綱 at the end of st. 3 may have suggested this order of the terms; but the more likely solution of the difficulty is that the line reads as it stands, instead of 綱之紀之, the writer wishing to get 紀 as a rhyme with 友, 士, and 子, below. L. 2. 燕 = 安, 'to give repose to.' 朋友, 'friends,' is used for the ministers of the court, and members of the

royal family. As Choo expands ll. 1, 2, — 君能綱紀四方, 而臣下賴之以安. Ll. 3, 4. By 百辟 are intended the feudal princes (諸侯), and by 卿士, the high ministers of the court (羣臣). 媚 — 'to love,' as in i. VI. 1, *et al.* Ll. 5, 6. 解 — 惰, 'to be idle.' 塹 = 息, 'to rest,' which meaning, we saw, is given to the term by many in I. iii. X. 6.

The rhymes are—in st. 1, 子, 德, cat. 1, t. 3; 人, 天, 命, 申, cat. 12, t. 1; in 2, 福, 億, cat. 1, t. 3; 皇, 王, 忘, 章, cat. 10; in 3, 抑, 秩, 匹, cat. 12, t. 3; 疆, 綱, cat. 10; in 4, 紀, 友, 士, 子, cat. 1, t. 2; 位, 塹, cat. 15, t. 3.

Ode 6. Narrative. THE STORY OF DUKE LEW:—HOW HE MADE HIS FIRST SETTLEMENT IN PIN, BUILDING THERE, LAYING OUT THE GROUND, FORMING ARMIES, ARRANGING FOR A REVENUE, TILL PIN BECAME TOO SMALL FOR ALL HIS PEOPLE. I call this the story of duke Lëw, instead of legend, as in the case of How-tseih, because the events told in it are not of the same marvellous character. There probably is an element of history in those events; but, when we com-

瑋玉以降則無順庶胥斯公  
容及舟在承迺宣繁原劉  
韓維何復陟而既旣于

2 Of generous devotion to the people was duke Léw.

He had surveyed the plain [where he was settled];

[The people] were numerous and crowded;

In sympathy with them, he made proclamation [of his con-

templated measure].

And there were no perpetual sighings about it.

He ascended to the hill-tops;

He descended again to the plains.

What was it that he carried at his girdle?

Pieces of jade, and *yaou* gems,  
And his ornamented scabbard with its sword.

And using are no more than our 'to' of the in-  
finitive mood. L. 8. See on II. vii. VI. 1. It is  
still more plain here that 張 has the sense of  
'being prepared', 'being made ready'. L. 9. 戢  
= 斧, 'an axe', i. e., in the connection, 'a battle-  
axe'; 揚 = 鉞, a weapon of the same descrip-  
tion, but larger. L. 9. 爰 = 於是, 'hereon',  
方 = 始, 'to begin', 啟行, 'to commence  
the march'.  
St. 2 is generally taken as descriptive of the  
state of things on the arrival in Pih; but it has  
been felt that II. 3 and 4 were hardly predicable  
of the numbers and condition of the people at  
first, nor, indeed, consistent with the progress  
of the settlement as described in the stanzas  
below. I agree therefore with Kéang Ping-  
chang in referring this stanza to the state of  
things in the earlier site, when Léw had deter-  
mined on the removal (上文言可以啟  
行而所以必遷之故尚未說  
出故此章補敘之).  
L. 2. 于 is the particle. 胥 = 相, 'to  
look at', 'to survey'. It is necessary to give 胥  
this meaning here, though it is not found in the  
dictionary. 斯原, 'this plain', as if the 斯  
were used in opposition to the 彼 in the next  
st.,—the old site which the writer has now im-  
mediately in view, in distinction from the new  
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fy the number of the inhabitants. L. 4. The  
second verb was a consequence of what is stated  
by the first. The meaning of 順 and 宣  
given in the translation is adapted to the view  
of the whole stanza which I have adopted  
from Kéang Ping-chang. He expands the  
line:—於是順民之情宣布  
遷國之令. L. 5. There was of course  
some dissatisfaction among the people, because  
of the trouble of removal; but it did not last  
long. L. 6—10 refer to the labours of Léw in  
going over his old territory, before determining  
on the migration, to see if he could in any way  
escape the necessity of such a movement. Why  
he marched about in the style described, and  
why his doing so should be mentioned particu-  
larly, it is difficult to say. The critics imagine  
it was to show how he disliked the mean and  
rude dress of the wild people around them;—  
we may rather suppose that it was to attract and  
please his people by the display. L. 6, 7. 'He  
ascended and was on the hill-tops; he descended  
and again was in the plains.' I cannot conceive  
where Lacharme found any authority for his  
version of these lines:—'Alonies ascendi, nec  
descendi, ubi erant incolae,' 陟 = 山頂, 'hill-  
tops,' L. 7. 宣 Ming says that some copies  
read 廣, and the word is accordingly defined  
in the dict. as 'a hill like a boiler'; i. e., accord-

啟行。揚。干。矢。用。囊。于。裏。  
 行。爰。戈。斯。光。思。橐。餼。  
 方。戚。張。弓。輯。于。糧。

He tied up dried meat and grain,  
 In bottomless bags and in sacks;—  
 That he might hold [the people] together, and glorify [his tribe].  
 Then with bows and arrows all ready,  
 With shields and spears, and axes, large and small,  
 He commenced his march.

pare what is related here of his doings and of the growth of Pin with the intimations as to the condition of the settlement and the people in the time of T'an-foo, as we have them in ode III. of the first Book, it is evident that what we have here are mainly pictures of fancy, and not the relations of history. Who shall gather out the grains of ore from the rubbish in which they are imbedded? The composition of the ode is ascribed in the Preface to duke K'ang of Shaou,—the famous Shih of the Shoo (see on V. xii., *et al.*). He made it, we are told, for king Ching, when he was about to undertake the duties of the govt., to admonish the young monarch, and remind him of the devotion to the people, and to the business of the people, which characterized his great ancestor.

St. 1. L. 1. 公 = 'duke;' 劉 is the name. I suppose that the title precedes the other term, because *that* is the name and not the honorary epithet. The case is analogous to that of 古公亶父, 'the ancient duke, T'an-foo.' Lēw was not a duke, but his descendants honoured him as such, the title of king not being carried up by the duke of Chow beyond the grandfather of Wān. I have translated 篤 by 'of generous devotion to the people,' that being the meaning given to the term here by all the critics. In itself, it = 厚, 'generous,' 'magnanimous,' 'of large heart and mind.' Very early it was applied to Lēw;—see the Shoo, V. iii. 5.

The whole stanza is descriptive of the commencement of Lēw's migration into the territory of Pin. But where did he migrate from? Acc. to Maoou, he was living previously in T'ae, the principality with which How-tseih, as we saw on I. 5, was invested by Yaou; and was driven out of it in a time when the rule of Hēa was in great disorder. This is contrary, however, to the generally received view, which I have given on the title of Book I., Pt. I. According to that, Puh-chueh, the grandfather of Lēw, was obliged to fly from the Hēa or Middle Kingdom of that time altogether, and take refuge among the wild tribes of the north and west. Puh-chueh again is said to have been the son of How-tseih, so that Lēw was his great-grandson. This could not be, if the standard chronology is anything

nearly correct in fixing the settlement of Pin in B.C. 1,796. It places K'e's investiture with T'ae in B.C. 2,276, so that from him to his great-grandson, a period of 480 years elapsed, during which there had been the reigns of Shun, and of Yu and 16 of his descendants, besides an interregnum of 40 years. I must believe—if belief at all can be spoken of in such a case—that one of K'e's descendants had taken refuge among the uncivilized people in the west, not far from Pin, and that Lēw, one of his descendants again, came forth from among them, moving in the direction of the east, towards the end of the Hēa dynasty.

L. 2. = 不敢寧居, 'He did not dare to dwell at ease.' It thus appears that Lēw did not change his place in consequence of any pressure from without, as T'an-foo did subsequently. It appears further, that wherever he was previously, whether in T'ae, or among some tribe of the west, he was himself a considerable chief, who had advanced from the nomadic to the agricultural condition. His movement was the result, probably, of a restless and ambitious disposition, which required a larger sphere, and in which a principle of benevolence held sway.

L. 3. Here and below, 廼 (= 乃) is used as in i. I. iii. 4. We can hardly translate it, but it = our 'and so.' 場 and 疆, —as in II. vi. VI. 3, 4; only the terms have here the force of verbs.

L. 4. 積 (read tsze) and 倉 are in the same way used as verbs, the former term denoting stacks in the open air. L. 5. 餼 = 'flesh dried,'

and 糧 = 'grain prepared for use.' L. 6. The terms here are translated after the definitions of Choo. Maoou makes the difference between the two articles to be simply that the *t'oh* is 'small,' and the *hang* 'large.' Ho K'ae says the grain was carried in the *hang*, and the other provisions in the *t'oh* fastened round the waist.

For l. 7, Choo gives 思以輯和其民人而顯光其國家, 'thinking hereby to keep together in harmony his people and officers, and to distinguish his State and its claus.' But such terms are too magniloquent for Lēw and his circumstances. Evidently, 思



瑋玉以降則無順庶胥斯公  
 容及舟在在承迺既斯公  
 刀瑤之原。獻。歎。宣。繁。原。劉。  
 韓維何復陟而既既于

2 Of generous devotion to the people was duke Liéw.

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[The people] were numerous and crowded;

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templated measure].

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And his ornamented scabbard with its sword.

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時時時時師觀陟彼彼篤  
 語言言廬處野于京岡原泉劉。  
 于于于于京乃廼瞻逝

- 3 Of generous devotion to the people was duke Lëw.  
 He went there to [the place of] the hundred springs,  
 And saw [around him] the wide plain.  
 He ascended the ridge on the south,  
 And looked at a large [level] height,  
 A height affording space for multitudes.  
 Here was room to dwell in;  
 Here might booths be built for strangers;  
 Here he told out his mind;  
 Here he entered on deliberations.

ing to Ying-tah, 'large above and small below.' This I do not understand. L. 8. 舟 is used in the sense of 帶, 'to carry at the girdle.' L. 9. 瑤, as in L. v. X. 2. L. 10. 鞞琫, see on II. vi. IX. 2. I can only take 容刀 as 'containing the sword.' The more common view is that the characters = 容飾之刀, 'the ornamented sword,' but Choo also gives the other construction (謂鞞琫之中, 容此刀耳).

St. 3 shows us duke Lëw now, certainly, in Pin, selecting the site, we can hardly say for his capital, but where he fixed his own headquarters as the chief of his tribe. Ll. 2, 3. Where the 'hundred springs' were has not been determined. Some refer them, I think correctly, to the pres. dis. of San-shwuy (三水) in Pin Chow. Too Yëw (杜佑; of the T'ang dyn.) thought the name remained in the district of Pih-ts'uen of the T'ang dyn.; but that would carry us away from Piu altogether to the dep. of Ping-lëang (平涼), in Kan-suh. 溥 = 大, 'large.'—Here were two requisites for forming a settlement;—a large plain, and plenty of water. Ll. 4—6. 觀 = 見, 'to see.' 京 in L. 5 must evidently have the force of a substantive, and therefore Choo explains it by 高邱, 'a lofty height.' The first meaning of the term given in the dict. is 大, 'great,' the second is from the Urh-ya, 'the very highest mound or hill.' A hill would in those days be the most

suitable place for a chief to take up his residence on. L. 6 is difficult. Choo says on 京師, '高邱而衆居, 'a high hill, where all could dwell.' But what can we make of the 野, which gives us the idea of comparatively level and uncultivated country? 京師 came afterwards to have the significance of 'a capital city, the residence of the son of Heaven,' but that meaning of the terms was given to them from this line, and we cannot here translate—'the country about the capital.' I can only take the line as in apposition with 京 in L. 5, and suppose that it means—'a height which also afforded room for multitudes.'—The author of the 'Esseuce and Flower of the She' takes 京 as merely another name for the great plain of L. 3, and supports his view by the application to it of 野; but in this way there is no advance in the narrative. Ll. 7—10. 時 = 是; 于時, '—here.' 處處 = 'he built places to dwell in,' i. e., for himself and his people; 廬旅 = 'he made booths or huts for strangers,' i. e., for people of other tribes who came to join them (旅 = 賓旅). In illustration of this, Këang adduces a statement of Maou, that 'when Lëw removed to Pin, eighteen States followed him!' 言 and 語 are distinguished as in the translation (直言曰言, 論難曰語).

既長。既景。迺濟。既登。乃依。俾几。濟。斯依。賚賚。于京。既飽。于牢。酌之用。豈其曹執豕。飲之。君之宗之。

4 Of generous devotion to the people was duke Léon.

When he had found rest on the height,

With his officers all in dignified order,

He caused mats to be spread, with stools upon them;

And they took their places on the mats and leaned on the stools.

He had sent to the herds,

And taken a pig from the pen.

He poured out his spirits into calabashes;

And so he gave them to eat and to drink,

5 Of generous devotion to the people was duke Léw.

[His territory] being now broad and long,

a determined point of the heavens by means of the shadows; and then, ascending the ridges,

In st. 4 we have an account of the feast given by Lev when he took possession of his quarters indicate something that Lev did for his guests, for cups, L. 10, upon the analogy of L. 9, would

on the chosen site. L.2 is to be taken of L.1 as now resting (依=安) on the height. The ruler, and then divided them into clans, with individuals among them to be their Heads. But we cannot suppose him to have entered, at such

themselves to him in formal and dignified manner (羣臣有威儀貌)—see II. i. V. 2.

L. 4, —see on II. 1. L. 5. 夏 = 夏, to

go up upon the mats;  $\text{茶} = \text{茶}$  几, to lean

upon the stools. In this line the force of

to enter it is very common. Mr. O. H. - Mr. J. to go to? This does not imply that Lew had gone

himself for the pig, any more than the 南 in

It implies that he himself had placed the mats

and stools. We must translate 造 in the past

complete tense. Manu defines

herds; Choo, better, by 畜牧之邑, the

place of the shepherds. It is strange that Wil-

I. 7. 牛, — an enclosure for feeding cattle;

L.8 = 用額計算, they used calabashes

Ch'ing Hsueh (羣臣從而君之尊)

St. S shows us the duke laying out his territory

for permanent occupation and cultivation, making

ing provision for a revenue, and some other

arrangements. L. 2. 通 indicates the extent

from east to west; the extent from north to

south. L. 3. 脊 (ying),—a shadow; here used.

...to examine the shadows.

made by the sum. The object of this operation

points (素日昌以正四七)

1957年10月15日

岡。相其陰陽。  
 觀其流泉。其  
 軍三單。度其  
 隰原。徹田爲  
 糧。度其夕陽。  
 幽居允荒。  
 篤公劉。于幽  
 斯館。涉渭爲  
 亂。取厲取鍛。  
 止基廼理。爰

He surveyed the light and the shade,  
 Viewing [also] the [course of the] streams and springs.  
 His armies were three troops;  
 He measured the marshes and plains;  
 He fixed the revenue on the system of common cultivation of  
 the fields;  
 He measured also the fields west of the hills;  
 And the settlement of Pin became truly great.

- 6 Of generous devotion to the people was duke Lëw.  
 Having settled in temporary lodging houses in Pin,  
 He crossed the Wei by means of boats,  
 And gathered whetstones and iron.  
 When his settlement was fixed, and all boundaries defined,

陰陽,—‘the dark and the bright;’ meaning, probably, the lie of the country with reference to the hills. Ying-tah says, ‘The country south of a hill is yang; that north of it is yin. But by broad valleys and large streams the climate differs as hot and cold, and the fields are adapted for the cultivation of different things; and therefore he made that survey.’ Lacharme has endeavoured to put most of this into his translation:—‘monticulum conscendit, unde in subjectas terras patebat aspectus, quos vidit alias calori solis apricas, alius calori solis minus pervias.’ L. 5. The object of this inspection was, it is supposed, to determine how the fields should be laid out,—in what direction they should be made to lie. Choo says that he does not understand l. 6, and makes no reference to any attempts of others to explain it, showing that he considered them all to be unsatisfactory. So, indeed, they are. Eminently absurd is Maou’s view that the line is descriptive of the march to Pin in three bodies, the women and children inside, guarded by the armed men against any surprise or attack. This would belong to stanza 1. I cannot understand why any mention at all should be made of armies here. Ll. 7, 8 go together, the measuring of the wet grounds and the plains being preparatory to the laying out of the ground. 徹田;—see Mencius, III. Pt. i. III. 6—13. The words mean to assign the fields on the principle of common (徹) labour. Choo says here, ‘The fields forming a tsing (一井) amounted to 300 acres

(畝); and each of 8 families had 100 acres for itself, leaving 100 acres for the govt., which were cultivated by the 8 families in common.’ The Chow system of cultivating the govt. fields by common labour took its rise from this, and the duke of Chow did no more than fully develop the system. 糧 is used in the sense of ‘taxes paid in kind.’ L. 9. All the critics explain 夕陽, after Maou, by 山西, ‘the country lying west of a hill.’ Of course this would receive the rays of the sun in the evening, while that on the east of the hill would be in the shade. Lëw, it is supposed, turned his attention to the land on the west of the hills of Pin, to find room for the increasing numbers of his people. L. 10. 允=信, ‘truly;’—as often. 荒=大, ‘great.’

St. 6 treats of the increase of the people and their territory. L. 2 seems to have reference to the first arrival in the district, when Lëw made temporary lodging homes for himself and his followers (始來未定居之時). Këang, however, will have it that the line has reference to the provision made for fresh arrivals. L. 3.—‘He crossed the Wei, making a ferry.’ 亂 is used in this sense in the Shoo, III. i. Pt. i. 70. L. 4 厲 (now written with 石 at the side)=砥, ‘a whetstone;’ 鍛=鐵,

卽。鞠密。旅澗。其澗。皇爽。爰  
之。芮。止。過。皇。爽。爰

'The people became numerous and prosperous,  
(occupying both sides of the Ilwang valley,  
And pushing on up that of Kwo;  
And as the population became dense,  
'They went on to the country beyond the day.

VII. *Hung choh.*

之。父。子。豈。以。注。彼。行。澗。  
母。民。弟。隣。茲。招。彼。酌。

1 Take the pool-water from a distance;

Draw it into one vessel and let it flow to another,

And it may be used to steam rice or millet.

[How much more should] the happy and courteous sovereign  
Be the parent of the people!

'from.' These two things are found, it is said,  
abundantly in the hills south of the Wei. 'They  
would want them in Lin for building their  
houses (if they did build any), and for their in-

plements of agriculture. Ll 5, 6. 止 = 居,

'their dwellings'; 基 = 定, 'to be settled';

理, —as in I. III. 4 (既止居於此, 乃

疆理其田野). 衆 and 有 express

the increase in the number of the people and in

their resources. Ll 7, 8. 澗 — 'a stream in a

valley'; here = a valley. 皇 and 過 are the

names of two valleys. 夾, 'to squeeze,' gives

us the idea of their occupying the two sides of the

valley of Ilwang, and 溯, that of their pushing

up that of Kwo, beginning at its mouth. Ll 9,

10. 旅, here = 衆, 'all,' 'multitudes,' different

from the meaning of the term in st. 3. 止旅

乃密 = 所止之衆, 乃日益密

茂 (or with 水 at the side) is the name of a

stream, rising on the north-west of mount Woo

(吳山), and flowing east till it joins the King.

鞫 = 水外, 'the country beyond a river.'

卽 = 就, 'to go to.' The term stands at the

end for the sake of the rhyme. 'The line, as ex-

'The rhymes are—in st. 1. 康, 疆, 倉, 糧,  
豐, 光, 張, 揚, 行, \*, cat. 10: in 2, 原,  
繁, \*, 宣, 歡, 讎, 原, cat. 14; 舟 (prop.  
cat. 3), 瑤, 刀, cat. 2: in 3, 泉, 原, cat. 14;  
岡, 京, \*, cat. 10; 野, \*, 處, 旅, 語, cat.  
5, t. 2: in 4, 依, 濟, 几, 依, cat. 15, t. 2;  
曹, 牢, 匏, \*, cat. 8, t. 1; 飲 (prop. cat. 7),  
宗, cat. 9: in 5, 長, 岡, 陽, cat. 10; 泉, 單,  
原, cat. 14; 糧, 陽, 荒, cat. 10: in 6, 館,  
亂, 鍛, cat. 14; 理, 有 \*, cat. 1, t. 2; 澗,  
澗, cat. 14; 密, 卽 \*, cat. 12, t. 8.

Ode 7. Allusive. The most unlikely things  
may be human ingenuity be made useful;  
how much more should a sovereign ruler,  
the duties of his position. This piece, like  
the last, and also the one that follows, are at-  
tributed to the duke of Shao, as made by him  
for the admonition of king Ching.  
Ll 1—3, in all the stanzas. 行澗—as in  
I. H. IV. 1. Both Mou and Choo define the  
terms by 流澗; but they only mean by that

壑。君。子。以。濯。挹。澗。歸。君。子。以。濯。挹。澗。  
 子。濯。彼。酌。子。濯。彼。酌  
 民。之。注。彼。民。之。注。彼  
 攸。豈。茲。行。攸。豈。茲。行  
 攸。弟。可。潦。攸。弟。可。潦。

- 2 Take the pool-water from a distance;  
 Draw it into one vessel and let it flow to another,  
 And it may be used to wash a [spirit-] vase.  
 [How much more should] the happy and courteous sovereign  
 Be the centre of attraction to the people!
- 3 Take the pool-water from a distance;  
 Draw it into one vessel and let it flow to another,  
 And it may be used for all purposes of cleansing.  
 [How much more should] the happy and courteous sovereign.  
 Be the centre of rest to the people!

expression the rain which has *flowed into* pools on the road (道上雨水流聚). 酌 and 挹 have here the same meaning—'to lade out,' as the 'Amplification of the Meaning of the She (詩經衍義) says, 酌與挹無二意, 蓋挹即酌也, i.e., the lading out (挹) and the pouring out (酌) indicate here the same thing. In this way l. 2 is an amplification and explanation of l. 1. 澗 = 遠, 'distant,' 'from a distance.' I do not see what this specification of the pools as at a distance adds to the meaning. By 彼 and 茲, 'that and this,' we are to understand two vessels, which perform the part of filters. I have seen such an arrangement often in Chinese houses. 注 = 'so as to flow into (= 引).' Medhurst says, '挹注, —to transfer liquids from one vessel to another.' 饌 is 'to steam rice,' specially indicating, acc. to the critics, one point in the operation,—the throwing in a fresh quantity of water, when the first has all been steamed off. 饌 is 'to steam millet.' This signification is given in the dictionary (炊黍稷曰饌); and it gives a much better and simpler meaning than that of 酒食, to which this passage is referred. 濯 罍, —to wash a jar; see on I.

i. III. 2, II. v. VIII. 3. 濯 溉, —'to wash and cleanse.' I do not see that we are to find in l. 3 any reference to sacrifices,—with many of the critics. The terms are quite general. Pool-water purified may be used in sacrifice as for other purposes. That is all we can say.

Ll. 4, 5. By 君子 is intended the 'sovereign' generally. There is a lesson in the ode for Ching, but he is not specially intended by the phrase. 豈 弟,—as in I. v., *et al.* The lines of st. 1 are quoted in the Le Ke, XXIX. 28, and enlarged on as if by Confucius, with rather a different meaning; but we there read 凱 弟, and the former term indicates, it is said, the sovereign's efforts to teach the people, and the latter, the satisfaction and repose which he gives them (凱以強教之, 弟以說安之). I prefer to keep to the usual meaning of the terms in the She. 攸 歸,— 'he to whom the people turn,' around whom they collect. 攸 壑,— 'he in whom the people rest; 壑,—as in V. 4.

The rhymes are—in st. 1, 饌, 子, 母, cat. 1, t. 2: in 2, 罍, 歸, cat. 15, t. 1: in 3, 溉, 壑, *ib.*, t. 3. The 茲 and the 子, in the diff. stanzas may be considered to rhyme with themselves.

VIII. K'uen o.

君休矣。優矣。來。豈。飄。有。章。  
俾。豈。游。爾。其。來。君。自。者。  
爾。弟。爾。游。音。歌。子。南。阿。

卷阿

1 Into the recesses of the large mound  
Came the wind whirling from the south.  
There was [our] happy, courteous sovereign,  
Rambling and singing;  
And I took occasion to give forth my notes.  
2 'Full of spirits you ramble;  
Full of satisfaction you rest.  
O happy and courteous sovereign,

Ode 8. Narrative, with allusive portions.  
Addressed by the duke of Shao to King  
Ching, desiring for him long prosperity, and  
congratulating him, in order to admonish  
him, on the happiness of his people, and the  
number of his admirable officers. Choo  
agrees with Maou and his school in accepting  
the statement of the Preface, which assigns the  
ode, like the two that preceded, to the duke  
of Shao, for the admonition of King Ching;  
but there his agreement with them ends. To  
myself the admonitory element in the piece is  
very doubtful; and I see only the complacency of  
an old statesman in his young sovereign, his joy  
for, its continuance. The diff. views of the  
schools will appear in the notes.  
St. 1. 阿, —as in II. iii. II. 1. 卷 = 曲,  
考, —as in II. 1. 3 of the king.

v. VII. 1, et al. 飄風 is here merely 'a  
whirling wind,' not 'a whirlwind.' Its coming  
from the south indicates its genial nature. 1.  
3, —as in the prec. ode; and 君子 referring  
to the king. 來 = 是, —as in Ode IV., et al.  
In 1. 5, the writer, i. e., the duke of Shao, speaks  
of himself. 矣 = 陳, 'to set forth.' The term,  
we have seen, is used of the marshalling of  
troops; here it is applied to the giving out or  
utterance of the notes of a song (陳出其  
聲音). The 以, —and thereupon;—I  
take the opportunity; 'The duke, we are to  
suppose, was walking with the king on some  
breezy height, and entering into the spirit of the  
young monarch's delight, he responded to his  
song with one of his own. On this view the  
stanza is narrative. Maou took the first two  
quite object:—'May it be given to you to.....'

St. 2. 件矣 and 優游 must be synony-  
mous, or nearly so. Choo explains them to-  
gether by 閑暇, 'at ease and leisure.' Maou  
explains the first two terms by 廣大, 有  
文章, 'wide, large, and elegant.' I have  
followed the definitions of Tsou Tsuen-  
(鄒泉; Ming dyn.):—有精神舒展  
之意, 有啟居自適之意. 1. 4. 5.  
There is a difficulty, on Choo's view, to find a  
subject for 件; but it is not, to my mind,  
nearly so great as that in referring 爾 to the  
king, and 1. 3 away from him. The simplest  
way is to look on the term as expressive of a  
wish in the duke's mind, without any very de-  
finite object:—'May it be given to you to.....'

爾常矣。俾爾彌爾性。純嘏。爾康矣。豈弟君子。萬福。爾受命長矣。萬福。爾主矣。俾爾彌爾性。百神。之厚矣。豈弟君子。孔。爾土宇。畝章。亦孔。矣。彌爾性。似先公。會。

May you fulfill your years,  
And end them like your ancestors!

- 3 'Your territory is great and glorious,  
And perfectly secure.  
O happy and courteous sovereign,  
May you fulfill your years,  
As the host of all the Spirits!

- 4 'You have received the appointment long-acknowledged,  
With peace around your happiness and dignity.  
O happy and courteous sovereign,  
May you fulfill your years,  
With pure happiness your constant possession!

This is the view of Yaou Shun-muh (姚舜牧; Ming dyn.):—天保三俾爾, 是天賦界此三俾爾, 是人所注望, 皆忠臣望君之辭. 'In the T'ien-paou (II.i. VI.) 俾爾 occurs thrice, with reference to Heaven as the Giver; here we have the same characters also occurring thrice, as expressive of human expectation:—both the desire of a faithful minister for his sovereign.' 彌—終, 'to complete,' 'to fulfill.' Both Maou and Choo take 性 in the sense of 命, 'the appointed time,' or 'life.' Others will have it to mean the whole of the nature, as formed for virtue. 先公, 'the former dukes;' but evidently all the king's ancestors, both the early dukes and the later kings, are intended. 會—終, 'end.' They had a good and famous end. Such might the king have!

St. 3. 土宇 = 'the country and all in it,'—lit., the country with its roofs or shelter.

畝章—大明, —as in the translation. Some would read 版 for 畝, and 版章 would mean 'population tablets, or lists;' but it was hardly worth Choo's while to mention this view. In 1.2, 亦 and 之 are both expletives. L. 4 = 百神以爾為主, 'all the Spirits regarding you as their host.' Ying-tah says, 'He who possesses all under the sky sacrifices to all the Spirits, and thus the son of Heaven is, indeed, the host of them all.' St. 4. 長 in st. 1 describes the appointment of Heaven to the sovereignty of the kingdom as long vested in the princes of Chow. 萬福, and 嘏 in 1.5, both = 福, 'happiness.' The throne had come to Ching with abounding tranquillity (康 = 大平無事); and the speaker wishes in 1.5 that he might always possess it in the same condition (常享此太平之萬福).



使。王。多。媚。于。天。子。  
羽。亦。集。于。維。君。子。  
鳳。于。飛。止。鵲。其。  
君。子。方。綱。弟。如。  
璋。令。聞。望。如。圭。  
顯。子。方。爲。則。弟。  
君。子。以。翼。有。孝。  
德。有。馮。有。翼。

5 'You have helpers and supporters,

Men of filial piety and of virtue,  
To lead you on, and act as wings to you,  
[So that], O happy and courteous sovereign,  
You are a pattern to the four quarters [of the kingdom].

6 'Full of dignity and majesty [are they],

Like a jade-mace [in its purity],  
The subject of praise, the contemplation of hope.  
O happy and courteous sovereign,  
[Through them] the four quarters [of the kingdom] are guided  
by you.

7 'The male and female phoenix fly about,

Their wings rustling,  
While they settle in their proper resting place.  
Many are your admirable officers, O king,  
Ready to be employed by you,  
Loving you, the son of Heaven.

St. 5. Choo says that from this stanza to the end, the piece sets forth how the happiness of wise and loyal counsellors. I do not see, however, so much of admonition as of congratulation in the verses. Ll. 1,2 give the attributes of the king's 'admirable officers.' 馮=恃, 可爲依者, 'there are those who may serve to you for reliance.' Similarly 有翼 有德有孝 are to be construed. The 以爲則, 'the four quarters take you as their pattern.'

St. 6. Choo and the critics of his school understand ll. 1-3 of the king,—what he was through the aid of the advisers referred to in the prec. stanza. It seems to me better to take their majestic appearance (體貌尊嚴); 1,2, of the purity of their virtue (德性純潔); 1,3, of the general appreciation of them. L. 5=四方以爲綱, 'the four quarters take you as their stay and regulator.' 綱—see on l. IV. 5, et al.  
St. 7, 8. 鳳凰, —as in the Shuo, II. iv. 9. 綱 are intended to give the sound of their wings. 亦集愛止=集於其所

鳳<sup>八章</sup>凰于飛。翾翾其  
 羽。亦傳于天。藹藹  
 王多吉人。維君子  
 命。媚于庶人。<sup>九章</sup>  
 鳳凰鳴矣。于彼高  
 岡。梧桐生矣。于彼  
 朝陽。蓁蓁萋萋。雝  
 雝喈喈。<sup>十章</sup>  
 君子之車。旣庶且

- 8 'The male and female phoenix fly about,  
 Their wings rustling,  
 As they soar up to heaven.  
 Many are your admirable officers, O king,  
 Waiting for your commands,  
 And loving the multitudes of the people.
- 9 'The male and female phoenix give out their notes,  
 On that lofty ridge.  
 The dryandras grow,  
 On those eastern slopes.  
 They grow luxuriantly;  
 And harmoniously the notes resound.
- 10 'Your carriages, O sovereign,  
 Are many, many.

止,—as in the translation. 傳,—as in II. vii. X.3. Ll. 1—3 are supposed to be allusive, serving to introduce the officers spoken of in 4—6. Of course it was all imagination about such fabulous birds making their appearance. Ll. 4—6. 藹藹 is explained by 衆多, 'many.' 君子, 王, 天子 all, evidently, refer to the king. I do not see how, with 君子 thus used here, it can be taken differently elsewhere in the piece. 吉人=吉士, 人 taking the place of 士 merely for the sake of the rhyme. Compare 吉士 in I. ii. XII. 1, though the phrase is used there with a very different application. 媚=愛, 'to love.' We have met with the character in this signification repeatedly. 維君子使 (or 命)=維君子之所使 (所命).

St. 9 is metaphorical of the prosperity of the kingdom, or allusive, if we take it in connection with the next st. Choo Shen (朱善) says that l. 1 is metaphorical of the abundance of men of virtue and talents; l. 2, of the court; l. 3, of the worthy sovereign; and l. 4, of the brilliant time. The *woo-tung* is the *dryandra cordifolia*, of which various wonders are related. See Medhurst's dictionary on 桐. The phoenix, it is said, will rest only on this tree. 朝陽 is the opposite of 夕陽 in VI. 5. The east catches the 'morning' beams and is then bright; the west is bright 'in the evening' with the light of the setting sun. L. 5 describes the luxuriant growth of the dryandras, and l. 6 the notes of the phoenixes.

St. 10. 閑=閑習, 'trained and exercised'; 馳 must have the significance of 'fleet.' 矢

歌。以多。詩。馳。閑。馬。既。之。多。君。  
Your horses, O sovereign,  
Are well trained and fleet.  
I have made my few verses,  
In prolongation of your song;

IX. *Min laou.*

邇。畏。明。虞。不。能。王。  
以。謹。無。良。式。  
方。無。縱。詭。隨。  
中。國。以。綏。四。  
可。小。康。惠。此。  
民。亦。勞。止。迄。  
民。勞。

1  
The people indeed are heavily burdened,  
But perhaps a little ease may be got for them.  
Let us cherish this centre of the kingdom,  
To secure the repose of the four quarters of it.  
Let us give no indulgence to the wily and obsequious,  
In order to make the unconscious careful,  
And to repress robbers and oppressors,  
Who have no fear of the clear will [of Heaven].  
Then let us show kindness to those who are distant,  
And help those who are near,—  
Thus establishing [the throne of] our king.

as in st. 1. 遂 = 繼, 'to continue.' We have  
廢歌 with the same meaning in the Shoo, II.  
iv. 11.

The rhymes are—in st. 1, 阿, 歌, cat. 17;  
南, 音, cat. 7, t. 1: in 2, 游, 休, 曾, cat.  
8, t. 1: in 3, 厚, 主, cat. 4, t. 2: in 4, 長,  
康, 常, cat. 10: in 5, 翼, 德, 翼, 則, cat.  
1, t. 3: in 6, 印, 章, 望, 綱, cat. 10: in 7,  
止, 士, 使, 子, cat. 1, t. 2: in 8, 天, 人,  
命, 人, cat. 12, t. 1: in 9, 鳴, 生, cat. 11;  
岡, 陽, cat. 10; 襄, 階, cat. 15, t. 1: in 10,  
車, 馬, cat. 5 (?); 多, 馳, 多, 歌,  
cat. 17.

Ode 9. Narrative. In a time of disorder  
and suffering, some officers of distinction  
calls upon his fellows to join with him to  
effect a reformation in the capital, and  
put away the parties, especially flatter-  
ing parasites, who were the cause of the  
prevailing misery. The Preface assigns the  
composition of the piece to duke Aluh of Shao,  
(召穆公), a descendant of duke Kang, to  
whom the three preceding odes are ascribed. It  
further says that he made it to reprehend king  
Le (刺厲王),—to whose time also are  
assigned the next ode and the first five of the  
3d Book. This then is the first of the 'Major  
Odes of the Kingdom, Degenerate' (變大雅).  
Choo agrees with the Preface as to the date of  
the piece; but he says that it cannot be said to  
have been addressed directly to the king. Evi-

民亦勞止。惠此中國。無縱詭隨。式遏寇虐。無棄爾勞。民亦勞止。惠此京師。無縱詭隨。式遏寇虐。無俾民憂。民亦勞止。惠此中國。無縱詭隨。式遏寇虐。無俾民憂。民亦勞止。惠此京師。無縱詭隨。式遏寇虐。無俾民憂。

2 The people indeed are heavily burdened,  
But perhaps a little rest may be got for them.  
Let us cherish this centre of the kingdom,  
And make it a gathering-place for the people.  
Let us give no indulgence to the wily and obsequious,  
In order to make the noisy braggarts careful,  
And to repress robbers and oppressors;—  
So the people shall not have such sorrow.  
Do not cast away your [former] service,  
But secure the quiet of the king.

3 The people indeed are heavily burdened,  
But perhaps a little relief may be got for them.  
Let us cherish this capital,  
To secure the repose of the States in the four quarters.  
Let us give no indulgence to the wily and obsequious,  
To make careful those who set no limit to themselves,  
And to repress robbers and oppressors,  
Not allowing them to act out their evil.

dently it was written by a minister for one or more of his associates; and the reprehending of the king is an idea needlessly tacked on to it.

Ll 1, 2, in all the stt. Perhaps 亦, as well as 止, should be treated as a mere expletive; I have ventured to translate 亦 by 'indeed,' on the authority of Kūang, who says that it is here 一甚. 勞=勞弊, 'wearied and worn out.' 汔 is defined by 幾, 危, 近, and 期, giving us the ideas of 'perhaps,' 'nearly' with the faint intimation of a wish or half-hope that the thing could be done. 康, 休, 愒, 息, and

安, are all closely allied in meaning,—as in the translation. The 'Complete Digest,' in the first stanza gives:—彼中外之民, 其于小勞甚矣, 今雖未能遠躋, 其可以小康矣.

Ll 3, 4. 惠, 'to show kindness to.' By 中國 is not intended 'the middle State,' but 京師, 'the capital,' or centre of the kingdom, which, indeed, takes its place in st. 3. 四方

無縱詭隨。以謹禮終。  
 惠此中國。國無有殘。  
 民亦勞止。汙可小安。  
 戎雖小子。而式弘大。  
 式遏寇虐。無俾正敗。  
 無縱詭隨。以謹醜厲。  
 惠此中國。俾民憂泄。  
 民亦勞止。汙可小愒。  
 敬慎威儀。以近有德。

Then let us be reverently careful of our demeanour, To cultivate association with the virtuous.

4 The people indeed are heavily burdened,

But perhaps a little repose may be got for them.

Let us cherish this centre of the kingdom,

That the sorrow of the people may be dispelled.

Let us give no indulgence to the wily and obsequious,

In order to make the multitudes of the evil careful,

And to oppress robbers and oppressors,

So that the right shall not be overthrown.

Though you may be [but as] little children,

Yout work is vast and great.

5 The people indeed are heavily burdened, But perhaps a little tranquillity may be

But perhaps a more crumbly may be good for them.




‘መጠባበቅና ልማት ለሰጠው ስህተት ምርጫውን ማረጋገጥ ይቻላል።’

Let us give no indulgence to the will and observe

Let us give an indication of the way in which the parasites are observed.

In order to make the parasites careful,

means all the States in the four quarters of the kingdom (諸夏), or the whole of the kingdom generally, not excluding the territory of the king.

down generally, not excluding the territory of  So,  in str.3, and  the royal domain.

the royal domain. So, 山國 in st.3, and 國 alone in st.5. In st.2, 逮 = 聚, 'to collect,'

alone in st. 5. In st. 2, 逕=衆, 'to collect',  
中國者, 民, the place where they gather (中國者, 民

民, the place where they gather (中國者, 民之所聚也): In st. 3, 泄=去 or 散.

之所聚也): In st. 3, 卅一子 or 卅, 國無, to be removed, or dispersed; In st. 3, 國無

有殘=, so that throughout the kingdom  
國無, to be removed, or dispersed. In st. 5,

有殘=, so that throughout the kingdom there may not be the suffering of injury.' As

論中國，則國人無復有破殘

有是靈

Il. 5, 6. III is best taken as the imperative

母. By 詭隨, 'deceitful following,' is in-

[illegible]

from whom or through whom they expected to gain advantage. We must suppose that de-

and the king was in the water's

tion in the first instance, but the expression

# 式遏寇虐。無王正。玉女欲反。是用大諫。

And to repress robbers and oppressors,  
So that the right shall not be reversed.  
The king wishes to hold you as [sceptres of] jade,  
And therefore I thus strongly admonish you.

縱 — 'to connive at,' 'to give indulgence to.'  
謹 means 'to be reverent or careful;' here  
used in a *hiphil* sense, 'to make careful.' One  
definition of it in the dict. is 嚴禁, 'sternly  
to repress,' which would suit very well here.  
Choo explains it, much in the same way, by 斂  
束. 無良 = 無良心之人, 'men  
without conscience;'—those parasites and others.  
They are described in st. 2 as 悻悻, which  
Maou explains by 大亂, 'men guilty of great  
disorders,' and Choo, after Ch'ing, by 謹譁,  
'braggadocios.' In st. 3, they are 罔極,  
'men who set no limits to their evil conduct,'  
in 4, the 醜厲, 'the crowd of the furiously  
wicked;' and in 5, the 繾綣. These last terms  
mean 'inseparably connected,' and are to be  
understood of men who attached themselves  
with parasitic clinging to their ruler (小人  
之固結其君者).

Ll. 7, 8, are a further effect to follow from the  
course recommended in l. 5, and 式 may have  
its meaning of 用 = 以, 'to,' 'and thereby.'  
The same parties are here described as 'robbers  
and oppressors,' and they are exhibited, in l. 8 of  
st. 1, as being without any awe of 'what is clear,'  
i. e., the will of Heaven as to human duty. 憚  
一會, as in II. iv. VII. 1, IX. 3. Choo explains  
by 天之明命. In stt. 2, 3, 5, l. 8, the 無  
is not imperative, but, = 'so as not to,' 'so that  
not.' In st. 3, 慝 = 惡, 'wickedness;' 作  
慝, 'to act out their wickedness.' The 'Com-  
plete Digest' says:—不使其播惡於  
衆. In stt. 4, 5, 正敗 is 'the right injured  
(敗 = 壞);' and 正反, 'the right reversed  
or overturned,'—a more serious thing, good  
taken for evil, and evil for good.

Ll. 9, 10 are directly to the party or parties  
whom the writer had in view. 柔遠 is the  
rule for treating foreigners or people from a  
distance;—see Confucius' use of the phrase in  
the 'Doctrine of the Mean,' XX. 12. Yen Ts'an  
says that by 遠 here is intended the E and the  
Teih (夷狄), i. e., foreigners generally; and  
this meaning fits in very well with the relations  
subsisting at the time between China and the  
tribes about it. 邇, 'the near,' will then be  
the people of China itself. I venture to give to  
能 here the meaning of 助, 'to help,' 'to give  
ability to.' Choo explains, it by 順習, 'to  
deal with them according to sympathy.'

In st. 2, the 'service' would be that of the  
ministers addressed, and of their fathers and  
ancestors. Choo takes 休 in l. 10 as = 美;  
but I do not see why we should depart from the  
meaning of the term in l. 2. In st. 3, 以近  
有德, 'to approach the virtuous,' i. e., to  
cultivate association with them. In st. 4, 戎  
汝, 'you.' I cannot construe it, as Maou does,  
with the meaning of 大, 'great.' 小子, 'a  
little child;' but the expression is common in  
the Shoo, used by the king of himself, and  
applied by him to ministers and princes whom  
he is addressing. It does not necessarily imply  
youth. Confucius used to address his disciples  
by it. 式 must here have the full meaning of  
用, 'to use,' = the service you do. In st. 5,  
玉 = 'to count precious,' 'to make much of.'

The rhymes are—in st. 1, 康, 方, 良,  
明, 王, cat. 10; in 2, 休, 述, 悵 (prop.  
cat. 5), 憂, 休, cat. 3, t. 1; in 3, 息, 國,  
極, 慝, 德, cat. 1, t. 3; in 4, 悵, 泄, 厲,  
敗, 大, cat. 15, t. 3; in 5, 安, 殘, 綣, 反,  
諫, cat. 14.

the writer's way for all that he had to urge on his associates;—as both he and they believed that calamities from God were signs of His anger at the remissness of gov't, and at crimes, especially of the king. L. 3. The subject of 是 is the command of the writer, who do not appear directly till st. 3; we must, however, express it now,—'you,' 然, a verb,—'to be right,' 'agreeant with reason' (合理); L. 4. 猶—謀, 'counsel,' or 'plans';—as often. L. 5. 靡雷,—'there are not sages'; i. e., you think there are now no sages. Then 傳 indicates the consequence of this thought as seen in the conduct of the officers, talking and advising as occurred to themselves. Choo, after Maou, explains this phrase by 無所依據, 'being without anything to rely on.' Ch'ing gives for it 以心自恣, 'you yield to the erring thoughts of your own minds.' How the characters come to have this meaning, I cannot tell. Wang Tsou would read 官 with 心 at the bottom, on the authority of the dictionary Kwang-yun (廣韻). L. 6. But not only did the officers think they were left to their own resources; they had no reality in their professions of sincerity. 實=誠, 'sincerity.' Yen Ts'an expands the line 矯誣詐僞, not 實於爲誠信, while 矯爲誠信. L. 7, 8 give the reason of the writer's composing the ode. The affliction of the time might be ascribed to God; but the real cause of it was in the poet. The affliction of the time might be neglected by their duties by those who should

維服。勿以爲笑。聽我囂囂。我言同僚。我卽爾謀。我雖異事。及爾莫矣。辭之懌矣。民之輯矣。民之無然泄泄。辭之憲憲。天之方難。無然天之方蹶。

- 2 Heaven is now sending down calamities;—  
Do not be so complacent.  
Heaven is now producing such movements;—  
Do not be so indifferent.  
If your words were harmonious,  
The people would become united.  
If your words were gentle and kind,  
The people would be settled.
- 3 Though my duties are different from yours,  
I am your fellow-servant.  
I come to advise with you,  
And you hear me with contemptuous indifference.  
My words are about the [present urgent] affairs;—  
Do not think them matter for laughter.

have been the wise advisers of the king and directors of his govt. The 之 in l. 7 carries that line on to the next, intimating that the want of foresight in the plans was what moved the writer to give his admonition.

St. 2. L. 1. Here and below, 方 = 今, 'now.' 難 = 降難, 'to send down calamities.' L. 2. 無然, —as in i. VII. 5. 憲憲 = 欣欣, 'to be complacent; almost, 'to be joyful' L. 3. 蹶 = 動, 'to be moving,' with reference to the unrest and excitement which was everywhere abroad. L. 4. 泄泄 is said to be equivalent to 沓沓 in Men. IV. Pt. i. I. 11, 12. It has the meaning of being remiss and indifferent (弛緩之意). In ll. 5–8, 之 is simply an expletive. 辭 refers to the speeches—advices and plans—of the ministers. 輯 = 和 'to be harmonious,' meaning, I suppose, if the ministers were of one accord among themselves; 懌 = 悅, 'to be of a pleasant character,' what the

people would like. Some make the harmony to be accordance with reason. But the view which I have given is more natural. Yen Ts'an says:—戒之以言論之間, 宜相和協……庶幾合謀并智, 可以措民於安耳. 洽 = 合, 'to be united; 莫 = 定, 'to be settled.'

St. 3. The writer complains of the way in which he himself and his advice were treated by the other officers, and warns them against the course which they pursued. L. 1. 異事, —'have a diff. service,' = 不同職. L. 2. 及爾, —as in II. v. V. 7. 僚 = 官, 'an officer; 同寮, —'official comrades'—the writer and those whom he was addressing were all, in common, servants of the king. Ll. 3, 4. 卽 = 就, 'to come or go to' 囂囂 expresses 'the app. of insolent self-sufficiency.' Ll. 5, 6. 服 = 事, meaning the urgent 'affairs' which demanded their immediate attention. Yen Ts'an prefers the meaning of 服 = 行, 'to do,' so



夸天救之多言小譏天之方威儀卒迷。  
先民有言。詢于。

The ancients had a saying:—  
'Consult the grass and firewood-gatherers.'

4 Heaven is now exercising oppression;—

Do not in such a way make a mock of things.  
An old man, [I speak] with entire sincerity;

But you, my juniors, are full of pride.

It is not that my words are those of age,

But you make a joke of what is sad.

But the troubles will multiply like flames,

Till they are beyond help or remedy.

5 Heaven is now displaying its anger;—

Do not be either boastful or flattering,

Utterly departing from all propriety of demeanour,

that the line= 'All words are practical;—may

be carried into effect. Ll. 7, 8. 先民—as in II.

v. I. 4, meaning ancient men of world and emi-

nence. 芻蕘者—as 芻蕘者, in Mencius,

I. Pt. II. II. 2. If ancient worthies thought that

persons in such mean employments were to be

consulted, surely the advice of the writer deserved

to be taken into account by his comrades.

St. 4. L. 2. 譏,—to make sport of in an

insolent way; and the repetition of the charac-

ter expresses 'the app. of doing this,' or ex-

presses the action of the verb emphatically.

Ll. 3, 4. 老夫 is the writer's designation of

himself as 'an old fellow,' in contrast with the

other officers who were 小子, as in st. 4 of

the prec. ode. They might not be what we call

young, but they were his juniors. 灌灌 is

explained by 欸欸, 'the app. of being sincere,'

That was probably the original text,—in the old

form of the character. 矜矜 is defined by

矜貌, 'the app. of being proud.' 矜 means

'to raise the feet high in walking,'—to have a

haughty gait. Ll. 5, 6. 匪—it is not that'...

are beyond the reach of medicine.

St. 5. L. 1. 憊=怒, 'to be angry.' Maon

explains 夸 equal together by 體柔人,

meaning, apparently, 'to present a soft and

obsequious appearance to others.' Such is the

meaning of the characters given in the Urh-ya.

But this does not suit the 夸, which means

大, 'great,' although the dict., after giving

this definition, subjoins, in illustration, the

phrase in the text with the above explanation

of it. Choo therefore gave to each of the char-

acters its own meaning,—as in the translation,

and has been followed by Yen Ts'an (小人

之於人, 不以大言夸之, 則

以謏言毗之). L. 3. It is difficult to

say whose behaviour the writer meant to speak

善人載尸。民之  
方殿屎。則莫我  
敢葵。喪亂蔑資。  
曾莫惠我師。  
天之牖民。如堦  
如簾。如璋如圭。  
如取如攜。無  
曰益。牖民孔易。  
民之多辟。無自  
立辟。

Till good men are reduced to personators of the dead.

The people now sigh and groan,

And we dare not examine [into the causes of their trouble].

The ruin and disorder are exhausting all their means of living,

And we show no kindness to our multitudes.

- 6 Heaven enlightens the people,  
As the bamboo flute responds to the porcelain whistle;  
As two half maces form a whole one;  
As you take a thing, and bring it away in your hand,  
Bringing it away without any more ado.  
The enlightenment of the people is very easy.  
They have [now] many perversities;—  
Do not you set up your perversity [before them].

of here. Yen Ts'an refers it to the behaviour of all classes of the people (衆人之威儀).

In L. 4, 載 is the particle, having, however, a faint meaning, as a sort of copula. Good men reduced to the semblance of personators of the dead were good for nothing, could only eat and drink. L. 5. All the critics follow the Urh-ya in explaining *t'ên-he* by 呻吟, as in the translation. The Shwuh-wân quotes the line as 念 and 尸, with 口 at the side. L. 6. The 我, which is the subject of 敢 (the adv. 莫 standing before it according to a common usage with negatives), must be taken of the writer and the officers he was admonishing,—of the ministers of the king generally. 葵 is used for 揆,—as in II.vii. VIII. 5. L. 7. Choo takes 資 as i. q. 咨, 'ah!' 'alas!,' but this seems to me a most unnatural construction; nor is there any necessity for it. 資 denotes 'necessaries,' the means of living; 蔑 (=無) 資, the want of, or the extinction of, the necessities of life. In l. 8, 師 = 衆, meaning the

multitudes of the people. The writer calls them 'our multitudes,' to indicate the claim which they had on the superior classes.

St. 6 seems to say that Heaven had so attuned the mind to virtue, that if good example were set before the people, they would certainly and readily follow it. L. 1. 牖, 'a window,' or 'an opening in a wall,' is here used as a verb, = 'to enlighten,'—to let light into the mind as surely as a window lets light into a house. L. 2. 堦 and 簾,—see on II.v. V. 7. These two instruments were played together; and when the whistle gave the note, the flute immediately took it up. So would the people respond to the presentation to them of what was right. L. 3. The *chang*, we have seen was a half mace. Two *chang*, put together, would form a *kwei*, or a whole mace. As surely might the people be brought into accord with what was right. L. 4. You take a thing, and bring it away in your hand;—there is no difficulty. As easily might the people be led. On the analogy of ll. 2, 3 what is denoted by 攜 must be consequent on what is denoted by 取; hence those critics are wrong who find two illustrations in the line, like Yen Ts'an (如往取物之必得如手攜物之必從). L. 5 sets

及爾游衍。爾出。王。昊。天。曰。明。且。及。取。戲。  
 豫。敬。天。之。怒。無。子。維。城。無。德。寧。宗。維。  
 垣。大。邦。維。藩。大。師。維。

7 Good men are a fence; The multitudes of the people are a wall;

Great States are screens; Great Families are buttresses; The cherishing of virtue secures repose; The circle of [the king's] Relatives is a fortified wall. We must not let the fortified wall get destroyed; We must not let him solitary be consumed with terrors.

8

Reverse the anger of Heaven, And presume not to make sport or be idle. Reverse the changing moods of Heaven, And presume not to drive about [at your pleasure]. Great Heaven is intelligent, And is with you in all your goings. Great Heaven is clear-seeing, And is with you in your wanderings and indulgences.

forth the ease with which the action of 1. 4 is accomplished. The 曰 is the particle. 無 is, 'without anything more'; i.e., no additional effort is required (無所費). The enlightenment of the people being thus easy, they yielding so readily to the impression of their superiors, the lesson in 11. 7, 8 naturally follows. 辟=邪, 'perversely'; 無=毋, 'do not.' St. 7. The statements here made would seem to be what the writer considered to be great truths, which should lie at the basis of 'far-reaching plans.' In harmony with our general view of the ode, 無俾 must be taken as in the translation—counsel given to all the king's ministers. 1. 1. Maou explains 价 by 善, 'good'; Choo, by 大, 'great,' adding 大 as the dict. explains 宗 alone, '同宗'; but the 宗 must here be taken of those of the same

德之人, 'men of great virtue,' which makes his account of the character the same as Maou's. 1. 2. 大師, 'the great multitudes, =百姓之衆, 'the multitudes of the people,' but not a fortified wall. 1. 3. 大邦 are the great feudal States, which were supposed to serve as 'screens' to the royal domain. 1. 4. 大宗=強族, 'the strong Clans (Choo), or 巨室, 'the great Houses (Wang 'tan-shih). The dict. explains the character with reference to this passage, by 同姓, 'all of the same surname,' 翰, 'as in 11. X. 4, et al. 1. 6. 宗子 is explained by Choo as the dict. explains 宗 alone, '同宗'; but the 宗 must here be taken of those of the same

surname as the king, and the phrase has the meaning in the translation. 城—'the fortified wall surrounding a city.' Those six lines are plainly coordinate; and I cannot conceive why many of the critics separate 5 and 6 from the others;—especially strange seems the view advocated by Kēang, that 宗子 denotes the king himself. The overthrow of the wall in l. 7 must be extended to the ruin of all the other bulwarks of the throne. If the king were so left alone, every calamity which he could fear would come upon him. 'This, I conceive, is the meaning of l. 8. 斯—the descriptive 其.

St. 8 sends home all that precedes by impressing it on the officers that they were always subject to the inspection of Heaven. L. 2. 豫—逸 豫, 'to be idle.' L. 3. 淪—變, 'changes.' L. 4. 馳驅,—'to drive furiously about.' Maon explains the phrase by 自恣, 'to follow one's own passions.' In ll. 5 and 7, 曰 has the force of the copula; 明 and 旦 both mean 'bright;'

=intelligent. In ll. 6, 8, 及爾,—as in st. 3: here,—天及爾, 'Heaven and you.' 王—往; 出王—出入往來, 'goes out and in, goes and comes. 衍—溢, 'to overflow; nearly—our 'to be dissipated.'

The rhymes are—in st. 1, 板, 輝\*, 然, 遠, 管, 宣, 遠, 諫, cat. 14: in 2, 難, 憲, 卮, 蹶, 泄, cat. 15, t. 3; 輯, 洽\*, cat. 7, t. 3; 懌\*, 莫, cat. 5, t. 3: in 3, 僚, 囂, 笑, 蕘, cat. 2: in 4, 虐\*, 謔\*, 躋\*, 毫, 謔\*, 熯\*, 藥\*, 卮: in 5, 憊, 毗, 迷, 尸, 屎, 葵, 資, 師, cat. 15, t. 1: in 6, 簾, 圭\*, 攜\*, cat. 16, t. 1: 益, 易, 辟, 辟, 卮, t. 3: in 7, 藩, 垣, 翰, cat. 14; 屏, 寧, 城, cat. 11; 壞, 畏, cat. 15, t. 1: in 8, 怒, 豫, cat. 5, t. 2; 淪\*, 驅\*, cat. 4, t. 1; 明\*, 王, cat. 10; 旦, 衍, cat. 14.

I. Tang.

鮮克有靡其天其疾下蕩蕩一蕩  
克有靡其天其疾下蕩蕩一蕩  
終初。謏。民。辟。帝。辟。帝。上。帝。  
蕩

蕩之什三之三

I How vast is God,  
The ruler of men below!  
How arrayed in terrors is God,  
With many things irregular in His ordinations!  
Heaven gave birth to the multitudes of the people,  
But the nature it confers is not to be depended on.  
All are [good] at first,  
But few prove themselves to be so at the last.

TITLE OF THE BOOK. 蕩之什三之三

III, 'The Decade of Tang; Book III. of Part  
III; But though this Book is called a decade  
like the others, it really contains eleven odes.  
The critics say nothing, so far as I know, on  
the anomaly. It only shows that the division  
of the last three Parts into Decades was a device  
later than the time of the compilation assigned  
to Confucius.

Ode I. Narrative. WARRIORS ADDRESS  
TO KING LE ON THE ISSUES OF THE COURSE  
WHICH HE WAS PURSUING, SHOWING THAT THE  
MISERIES OF THE TIME AND THE IMMINENT  
DANGER OF RUIN WERE TO BE ATTRIBUTED, NOT  
TO HAVEX, BUT TO HIMSELF AND HIS MINISTERS.

The Preface assigns this ode, like the 911 of last  
Book, to duke Ahn of Shaou. The structure  
of it is peculiar, for, after the first stanza, we  
have king Wan introduced, delivering his warn-  
ings to Show, the last king of the Shang dynasty.

They are put into Wan's mouth, in the hope  
that Le, if, indeed, he was the monarch whom  
the writer had in view, would transfer the figure  
of Show to himself, and alter his course so as to  
avoid a similar ruin. The matter of the ode  
would suit only Le and Xew of all the kings of  
Chow within the period embraced by the She.

The following summary of the kings previous  
to Le, given by Keang King-chang, is sufficiently  
illustrative:—After Ching and Kang came  
king Chouan, who went on an expedition to the

south from which he did not return; king Ahn,  
who drove about in his chariot wishing to go  
over all under the sky; king Kung, who extin-  
guished the State of Mei; king Li, who smote  
the dog-jung; and king Li, who changed the  
forms of audience. These four kings were all  
charged with a loss of virtue, but the conse-  
quences of their conduct were not any great  
detriment to the royal House. When king Le,  
however, came to the throne, by his violent  
oppressions, his neglect of good men, his employ-  
ment of mean creatures, his dismantling the old  
statutes and laws, his drunkenness, and the  
ferceness of his will, the dynasty was brought  
into imminent peril; and this it was which so  
much grieved duke Ahn.

St. I. The object of this stanza seems to be  
to show that whatever miseries might prevail,  
and be ignorantly ascribed to the Supreme Ruler,  
they were in reality owing to men's not fulfilling  
the law of Heaven inscribed on their hearts; and  
this general statement is preliminary to the  
particular case of king Le, as set forth in the  
other stanzas under the figure of Show of Shang.  
Ahn's view of the stanza was that by God  
king Le really was intended; and so the writer,  
while blaspheming God, was in reality only  
blaspheming the king. It is not necessary to  
take up his view of the lines and phrases in de-  
tail; for even the critics of his own school, such  
as Yen and Keang, have abandoned it in whole  
or in part.

文<sup>三</sup>王曰咨。女<sup>三</sup>興是力。天降滔德。曾是在服。曾是在位。曾是在培克。曾是在彊禦。咨女殷商。

2 King Wăn said, 'Alas!

Alas! you [sovereign of] Yin-shang,  
That you should have such violently oppressive ministers,  
That you should have such extortionate exactors,  
That you should have them in offices,  
That you should have them in the conduct of affairs!  
Heaven made them with their insolent dispositions,  
But it is you who employ them, and give them strength.'

3 King Wăn said, 'Alas!

Alas! you [sovereign of] Yin-shang,

Ll. 1, 2. 蕩蕩 give the idea of greatness, or vastness (廣大之貌). 辟=君, 'ruler.'

下民, 'the lower people;' but in such passages as this, the phrase is equivalent to 'the men of this lower world,' as in the translation.

Ll. 3, 4. 疾威, —as in II. iv. X. 1, *et al.* If God were, indeed, the ruler of this world, how was it that He could ever appear in His government, as if arrayed with terrors? This is the question to which we have the writer's answer in II. 5—8. 辟, —as in st. 6 of last ode, = 僻.

命 must be taken of the acts of the king, considered as done under the ordering of God; or we may refer it, more generally, to the evil doings that everywhere abounded, with the same reference. Yen Ts'an says, 疾威者王所爲, 而天實命之. Ll. 5, 6. 烝=衆, 'all,' 'the multitudes of.'

命 must here be taken of the nature conferred by Heaven, —as in the commencing words of the 'Doctrine of the Mean,' —天命之謂性. 諶=信, 'to be believed,' 'to be trusted.' Ll. 7, 8. 靡

不, 'not, or none, but,' = every one, all. 'All have the beginning; i. e., all men have at first the good nature conferred by Heaven. L. 8 = 'But few are able to have the end,' i. e., to preserve the same good nature to the last. Yen Ts'an says, 'In their beginning all are good, but in the end few are good. Men do violence to, and abandon, themselves; —it is not Heaven that makes them do so.' I need not enter here into any argument on these incautious utterances.

St. 2. Ll. 1, 2. 咨=嗟, 'alas!' 殷商, —as in i. II. 2, *et al.* By 'you, Yin-shang,' is intended Show or Chow, the last sovereign of the Yin or Shang dynasty. Ll. 3—6. The force of the 曾 is, I think, given exactly in the translation. Kēang makes it equivalent to a question, 一何乃有是人, 何乃用是人, 'How is it that you have and employ these men?' 彊禦, —lit., 'strong opponents,' meaning violent oppressors (暴虐之臣). 培克, —as in Men. VI. Pt. ii. VII. 2. The Urh-ya explains the phrase by 聚斂, 'tax-gatherers.'

It is difficult to fix the meaning of the 克. Perhaps, the two characters, as I have said in Mencius, = 'grasping and able.' 服=事, 'affairs; 在服 = 'in the conduct of affairs.'

L. 7. 滔, 'waters overflowing,' gives us the idea of the insolence of the men; and 德 has the general signification of 'conduct or disposition.' The dict. quotes the pass. under 慝. The whole line = 天降是滔慢凶德之人, 'Heaven sent down these men of evil character, so insolent.'

L. 8 興=使之居位, 'put them into office.' 力 is used as a verb, = 'to give strength to.' 是=實, with little more meaning than our, and indeed.'

St. 3. Ll. 3—6. 而=汝, 'you.' 秉, 'to hold fast; here = 用, 'to employ.' 義=善,

無背無側。爾德不明。中國殷商。文王曰咨。侯祝。靡式內。侯作。多對。流言以對。而秉義類。彊禦。

You ought to employ such as are good,  
But [you employ instead] violent oppressors, who cause many  
dissatisfactions.  
They respond to you with baseless stories,  
And [thus] robbers and thieves are in your court.  
Thence come oaths and curses,  
Without limit, without end.

King Wan said, 'Alas!  
Alas! you [sovereign of] Yin-shang,  
You show a strong fierce will in the centre of the kingdom,  
And consider the contracting of enmities a proof of virtue.  
All unintelligent are you of men behind you, nor by your side.  
And so you have no [good]

作 is read as 祖, and with the meaning of  
that character, 'to curse; synonymous with  
祝. But this does not seem necessary. The re-  
duplication of the 侯 only serves to eke out  
the line, which = 侯作祝祖, 'they go on  
cursing.' 屈 = 極, 'limit.' 究 = 窮  
已, 'stopping; 'coming to an end.'  
St. 4 attributes the disorders to the king's own  
example. I. 3. 氣健貌 (we find quotations of the  
line with 咆, and 咆哮) are defined by  
氣健貌, 'the app. of a strong temper; i. e.,  
of a violent and self-confident will. I take 中  
國 as in II. IX. I. 4 is well expanded by Choo—  
多爲可怨之事, 而自以爲德  
and yet you yourself consider them to be vir-  
tuous; I. 3, 7 have the same meaning, the  
order of the characters being varied for the sake  
of the rhyme. II. 6, 8. 時 = 是 = 於是,  
'thus; 背 and 側, 'behind and on your side;'  
things. 侯 is the particle. Choo says that  
tell us the consequence of such a state of  
the copula. 內 = 王朝, 'the court.' II. 7, 8  
by 用, 'to be employed.' It is little more than  
an expletive particle, with perhaps the force of  
sequence. 寇 implies the employment of vi-  
olence; 'robbers.' 式 is by somewhere explained  
posed on the king, and in I. 6 we have the con-  
whole stanza. I. 5 tells how the ministers im-  
awakened, rather than those which they indulged  
view, the resentments in better harmony with the  
mur, 'to resent.' The 多對 indicates, in my  
the character of the ode. 對 = 怨, 'to mur-  
them, &c. But such a sentiment is foreign to  
great hatred, brought false stories to you about  
men, but these violent oppressors, with their  
K'ang, 美 in the past tense:—'You used good  
out of the lines, unless we construe, with  
this way can any satisfactory meaning be got  
乃用, 'but you use,' before I. 2. Only in  
A 當, 'ought'; is understood before 美; and  
'good; 義類—'officers of the good class;'  
美, and

如羹。小大近喪。人商。如蜩如蟴。如沸。文王曰咨。咨女殷六章式。呼。俾晝作夜。止。靡明靡晦。式號。不義從式。既愆爾商。天不湏爾以酒。文王曰咨。咨女殷五章不明。以無陪無卿。

Without any intelligence of your [proper] virtue,  
You have no [good] intimate adviser nor minister.'

- 5 King Wăn said, 'Alas!  
Alas! you [sovereign of] Yin-shang,  
It is not Heaven that flushes your face with spirits,  
So that you follow what is evil and imitate it.  
You go wrong in all your conduct;  
You make no distinction between the light and the darkness;  
But amid clamour and shouting,  
You turn the day into night.'

- 6 King Wăn said, 'Alas!  
Alas! you [sovereign of] Yin-shang,  
[All round you] is like the noise of cicadas,  
Or like the bubbling of boiling soup.  
Affairs, great and small, are approaching to ruin;

are understood to refer to smaller officers, such as might attend on the king's person; 陪 (=貳, 'associate') and 卿, to the great ministers of the govt.

St. 5 affirms more strongly that the root of all prevailing misery and disorder was in the king himself, and specifies his drunkenness.

Ll. 3, 4. Choo defines 湏 by 飲酒變色, 'drinking till the colour is changed,' i. e., till the face is flushed. 不義從式 is a

natural sequence of this drunkenness, = 惟不義之事是從而法 (or 用) 之. Ch'ing took l. 4 as = 不宜從而法行之, 'you ought not to follow and imitate them,'—that is, men who drink to excess. It is strange that Wang Taou should prefer this exegesis.

L. 5. 止=容止, 'demeanour';—the whole of the conduct and bearing. L. 6. The redoubled 靡 like the redoubled 無, means 'without reference to,' 'without consideration of.' L. 7. 式,—redoubled, as often, and merely the particle. L. 8. we speak of 'turning night into day.' Here the day is turned into the night. Excesses, only common in darkness, were committed openly.

St. 6. Ll. 3, 4 are taken by Choo as emblemizing the confusion and disorder that everywhere prevailed. This is preferable to Yen Ts'an's reference of them to the drunken orgies of the prec. stanza. 蜩 we have met with already, as the cicada, or broad locust; 蟴 is an insect of the same kind. 如沸如羹, 'like bubbling, like soup,' = 如羹之沸, as in the translation. The repetition of the 如, separating



商。人亦有言。顛沛  
 文王曰。咨。咨女殷  
 莫聽。大命以傾。  
 人。尚有典刑。曾是  
 不用舊。無老成  
 商。匪上帝不時。殷  
 文王曰。咨。咨女  
 中國。覃及鬼方。  
 尚乎。由行。內憂于

And still you [and your creatures] go on in this course.  
Indignation is rife against you here in the Middle kingdom,  
And extends to the demon regions;

King Wan said, 'Alas! you [sovereign of]

Alas! you [sovereign of] —  
It is not God that has caused this evil time,  
But it arises from Yin's not using the old [ways].  
Although you have not old experienced men,  
There are still the ancient statutes and laws.  
But you will not listen to them,  
And so your great appointment is being overthrown.

King Wan said, 'Alas! Alas! you [sovereign of] Yin-shang, People have a saying,

the diff. words of a line, which go together to constitute one idea, is a peculiarity of the ancient poetical style, common enough in the odes, and especially in this Book. T. 6. 7 is the design; (君臣) the king and his creatures are merely an

(Kuang); 尚, = still; and  
 尚平 = 尚  
 expetive, or we may say that 尚平 = 尚  
 且, still, 由行 = 由此而行, to  
 pursue this course, 尚 = 居上, mean-  
 ing the king as dwelling above the  
 尚 as = 上, and 人尚 = 居上, mean-  
 ing the king as dwelling above the

the phrase by 遠方, 'distant quarters.' In the Yih the same name occurs, and K'au-tsung (in the 18th cent. B.C.) is said to have attacked

the country. It could not be very distant from China, but still it was beyond it. It is strange that the custom of calling foreigners *demons*, still everywhere prevalent in China, should have the sanction of the She, and of this high antiquity.

**震** = 怒, 'to be the object of anger,' 震 = 延, 'to extend to.'

証, 'to extend to.'  
St. 7. I. 3 = 非上帝爲此不善之時, — as in the translation. 不 may be

L. 6. 典=canon, the lessons of former kings (先王之訓典);  
刑=法, 'laws'; L. 8. 傾=傾覆, 'to be overturned';  
St. 8. 顛沛=see on Ana. IV. v. 8. so that the roots are

St. 8. L. 3. 顛沛—see on Ana. IV. v. 8. 搗, —to be raised; i. e., so that the roots are

之夏遠。鑒撥。實害。未枝之。  
世。后在不殷先本有葉揭。

"When a tree falls utterly,  
While its branches and leaves are yet uninjured,  
It must first have been uprooted."

The beacon of Yin is not far-distant;—  
It is in the age of the [last] sovereign of Hëa.

## II. *Yih.*

不靡有人之維威抑<sup>二</sup>抑  
愚哲言亦隅德儀抑

- 1 An outward demeanour, cautious and grave,  
Is an indication of the [inward] virtue.  
People have the saying,  
'There is no wise man who is not [also] stupid.'

seen. LL 4, 5 show that it is the fall of a tree which is spoken of;—**撥**—'to uproot.' I do not understand Choo, when he says that the character is equivalent to **絕**. **殷鑒**—'what Yin has to look at;—the beacon of Yin. The last sovereign of Hëa was the tyrant Këeh. In these two concluding lines is the moral of the ode. King Le was to look to Show as his beacon, as Show had been warned to look to Këeh.

The rhymes are—in st. 1, **帝**, **辟**, **帝**, **辟**, cat. 16, t. 3; **謹** (prop. cat. 7), **終**, cat. 9: in 2, **克**, **服**, **德**, **力**, cat. 1, t. 3: in 3, **類**, **對**, **內**, cat. 15, t. 3; **祝**, **究**, cat. 3, t. 2: in 4, **國**, **德**, **德**, **側**, cat. 1, t. 3; **明**, **卿**, cat. 10: in 5, **式**, **止**, **晦**, cat. 1, t. 2; **呼**, **夜**, cat. 5, t. 1: in 6, **蟠**, **羹**, **喪**, **行**, cat. 10: in 7, **時**, **舊**, cat. 1, t. 2; **刑**, **聽**, **傾**, cat. 11: in 8, **揭**, **害**, **撥**, **世**, cat. 15, t. 3. Also **咨**, cat. 15, t. 1; and **商**, cat. 10, in stt. 2—8, rhyme with themselves.

Ode 2. Narrative excepting st. 9, which is allusive. CONTAINING VARIOUS COUNSELS WHICH DUKE WOO OF WEI MADE TO ADMONISH HIMSELF, WHEN HE WAS OVER HIS NINETIETH YEAR;—ESPECIALLY ON THE DUTY OF A RULER TO BE CAREFUL OF HIS OUTWARD DEMEANOUR, AND TO RECEIVE WITH DOCILITY INSTRUCTIONS DELIVERED TO HIM. Ode VI. of the 7th Book of last Part is also attributed, we saw, to the same duke Woo, and there is a remarkable similarity in the structure and in many of the phrases of

the two pieces. Especially do there appear in both the duty of attending to the outward deportment, and the way in which that is liable to be disordered by drunkenness. The authority for attributing this ode to duke Woo is the statement of the Preface, and an article in the 'Narratives of the States (國語, 楚語,

上, art. 6).' The article relates how Woo, at the age of 95, insisted on all his ministers and officers being instant, in season and out of season, to admonish him on his conduct, and concludes by saying that he made the 'warnings in the *E* to admonish himself (作懿戒以自儆).' The *E* is taken as only another name for *Yih*. It is added that after his death he was styled 'the Intelligent and Sage duke Woo.' One would hope that the incident related of him on the 1st ode of Bk. IV., Pt. I. is not true.

But the Preface says that the ode was made by duke Woo, not only to admonish himself, but also to reprehend king Le. Now, Woo became marquis of Wei in B. C. 811, fully 16 years after the death of Le. His rule lasted for 55 years. This ode must have been made near the close of it;—the composition therefore must be dated considerably more than half a century from Le's reign. Unless there were in it very clear indications of its referring to Le and his times, we ought not to accept the statement of the Preface. But there are no such indications. The school of Maou, coming to the study of the piece with a foregone conclusion, try, indeed, to make them out; but the whole is much more naturally explained on the view that it was simply for Woo's own admonition. It is clear to my mind that king Le was dragged into the piece to account for its place in the *Ya*, supposed to contain only Odes of the Kingdom.

民之則。告敬。威儀。維。謨。定。命。猶。辰。行。四。國。之。順。之。許。德。方。無。競。維。人。之。有。覺。其。訓。之。無。亦。維。斯。人。之。疾。折。人。之。愚。亦。職。庶。人。之。愚。亦。職。

The stupidity of the ordinary man  
Is determined by his [natural] defects.  
The stupidity of the wise man  
Is from his doing violence [to his natural character].

2 What is most powerful is the being the man;—  
In all quarters [of the State] men are influenced by it.  
To an upright virtuous conduct,  
All in the four quarters of the State render obedient homage.  
With great counsels and determinate orders,  
With far-reaching plans and timely announcements,  
And with reverent care of his outward demeanour,  
One will become the pattern of the people.

St. I. The relation of the outward demeanour to inward virtue. The diff. stupidities of diff. people. L. 1.—as in II. vii. VI. 8. L. 2. 隅 is defined by 廉角, 'a corner or angle.' Evidently it is used here in the sense which I have given it. The demeanour is the outcome or indication of the inward character. L. 4. 哲=知, 'wise men. The line=無有哲而不愚者, 哲而自隱其所守, 則為愚矣, —as in the translation. The line is a sort of key-note to the piece. The writer will not acknowledge the sentiment. The wise man ought not to become the stupid. L. 6, 8. 疾 is used nearly as in Ana. XVII. xvi. of a natural failing or defect. 職=主, as in I. x. I., et al.; here, 'to be determined by.' 疾=反, 'to go contrary, do violence, to.' 斯民, 'the going contrary to.' 斯=the descriptive 其. Both 亦 and 維 have to be disregarded in making out the meaning.  
St. 2. The power of a man, playing the man in a high position, to influence others. L. 1, 2. 競=強, 'to be strong.' The line=莫強乎人, according to the analogy of the 'Doctrine of the Mean,' L. 3.—莫見乎隱, etc. Yen Ts'an refers to 莫強, in Mencius, I. Pt. V. 1. Literally, we might render—'There is nothing strong, only man.' By 人 we are to understand 'being the man,' realizing all his ideal, —as Choo says, 能盡人道, 'being able to complete his humanity.' The old school, misled by their reverence of the ode to king Tse, take 得人, 'getting men,' as getting proper men to fill all the offices of gov't. 訓之以之為訓, 'take such an one as instructor,' L. 3, 4. Mou defines 覺 by 直, 'straight-forward,' 四方 in L. 2 and 四國 in L. 4 must be taken as synonyms. L. 5—8. 計=大, 'great,' 'great plans' are not concerned about one's own person or affairs. 定命, 'determined orders,' are orders based on principle, and not varying with circumstances. 辰告, 'timely announcements,' are those given out at the proper season, whenever they ought to be made public, or are required.

其<sup>三</sup>在于今。興迷  
亂于政。顛覆厥  
德。荒湛于酒。女  
雖湛樂從。弗念  
厥紹。罔敷求先  
王。克共明刑。  
肆皇天弗尙。如  
彼泉流。無淪胥  
以亡。夙興夜寐。  
洒掃廷內。維民

- 3 As for the circumstances of the present time,  
You are bent on error and confusion in your government.  
Your virtue is subverted;  
You are besotted by drink.  
Although you thus pursue nothing but pleasure,  
How is it you do not think of your relation to the past,  
And do not widely study the former kings,  
That you might hold fast their wise laws?
- 4 Shall not those whom great Heaven does not approve of,  
Surely as the waters flow from a spring,  
Sink down together to ruin?  
Rise early and go to bed late,  
Sprinkle and sweep your court-yard;—

In st. 3 the admonitions become sharp, and personal. We need not suppose that duke Woo was really guilty of the things here charged upon him; but he chose to be addressed in this style, that he might be the more put upon his guard against them. Much of the piece must be taken in the same way. Ll. 1, 2. The 興 here occasions a good deal of difficulty, and we can hardly tell what to make of it. Yen Ts'an is the only critic, so far as I have observed, who makes the first line terminate with it, so that the meaning is—'As for the things under our present ruler, him who has now risen to the throne;—with reference to king Le. But how could a composition written more than 50 years after Le's death speak of him as the king now? Even those of Maou's school who end the line with 今 interpret it of Le, unconscious of the anachronism they fall into. It might seem that by pointing as Yen Ts'an does, we get 興 to rhyme with 政, but the characters belong to different categories. Choo follows Ch'ing in explaining 興 by 尙 or 尊尙, 'to give honour to; but this seems to require the construction of the lines that follow, which Ch'ing adopts:—'You give honour—i.e., office—to those

who introduce error into the govt.,' &c. The translation shows the meaning I have ventured to give to the term. L. 4. 湛,—read as, and = 耽, 'lustful pleasure,' and 'to be addicted to pleasure.' In construing l. 5, we have to understand a 是 before 從;—'although it is addiction to pleasure which you follow.' Ll. 6—8 have their meaning brought out by means of an interrogation. 厥紹,—'your connection; i.e., your relation by your descent to your worthy ancestors (所承之緒). 共 (2d tone) is defined by 執, 'to hold fast.'

St. 4 Here again the meaning of ll. 1—3 has to be brought out interrogatively. 肆,—as in i. III. 8, VI. 4, 5. It is defined by 故, 'therefore;' but we can hardly translate it. Choo explains 弗尙 by 厭棄之, 'dislikes and casts them away.' Literally the characters = 'does not esteem or honour.' As surely as the water flows in a stream from the spring, so would such persons sink together, under the displeasure of Heaven, to ruin. 淪—陷, 'to

玷不可爲也。  
 尙可磨也。斯言之  
 不柔嘉。白圭之玷。  
 出話。敬爾威儀。無  
 度。用戒不虞。慎爾  
 質。五爾人民。謹爾侯  
 用邊蠻方。  
 矢戎兵。用戒戎作。  
 之章。修爾車馬。弓

So as to be a pattern to the people.  
Have in good order your chariots and horses,  
Your bows and arrows, and [other] weapons of war;—  
To be prepared for warlike action,  
To keep at a distance [the hordes of] the South.

9

Perfect what concerns your officers and people;  
Be careful of your duties as a prince [or the kingdom];—  
To be prepared for unforeseen dangers,  
Be cautious of what you say;  
Be reverentially careful of your outward demeanour;

In all things be mild and  
A flaw in a mace of whi  
May be ground away;  
But for a flaw in speech  
Nothing can be done.

Nothing can be done.

sink down; 齊=相, 'together'; 以='and thereby'; I. 6. 庭內 or 庭內, 'the court- have given it in the translation (齊者平治民成就之義) 人, as distin-

Yen Ts'an says, 用此以邊遠蠻方, 使之不敢來侵.

Stb. L. 1. 頁 is defined by 成 and 走,

It probably being understood in the sense of 2d, 'to pacify', 'to reduce to a state of order.' In the Flower and Essence of the She, however, it is said that It has all the meaning which

guished from 民, 'men in office';  
L. 2 should be decisive against any reference  
of the ode to king 爾侯度 = 'the  
measures or rules which you, as one of the princes  
of the kingdom, should observe (諸侯所守  
之法度); L. 3 不虞 is a common ex-  
pression for 'sudden emergencies,'—dangers  
that had not been foreseen, or specially provided  
for. L. 6. 柔 = 柔順, 'mild.' See a proof  
of the value Confucius set on 7.—10, in the  
Ana, XI. v. 斯言, 'this word'; = any  
word. 玷, 'a flaw,' 'a defect.' 不可為  
= '不可修焉,' 'cannot be repaired,' i. e.,  
cannot be remedied.

愆。柔<sup>七</sup>視<sup>七</sup>繩。民報。言言。苟無<sup>六</sup>  
 相。爾顏。爾友。萬小子。惠于。不讐。矣。易  
 在。不遐。君子。靡子。朋友。無逝。捫言。  
 室。有輯。承。繩。庶不。矣。朕無  
 尚。有輯。承。繩。庶不。矣。朕無  
 尚。有輯。承。繩。庶不。矣。朕無

6 Do not speak lightly;—your words are your own:—

Do not say, 'This is of little importance.'

No one can hold my tongue for me;

Words are not to be cast away.

Every word finds its answer;

Every good deed has its recompense.

If you are gracious among your friends,

And to the people, as if they were your children,

Your descendants will continue in unbroken line,

And all the people will surely be obedient to you.

7 Looked at in friendly intercourse with superior men,  
You make your countenance harmonious and mild;—

Anxious not to do anything wrong.

Looked at in your chamber,

St. 6. *On the importance of being careful of one's words.* L.1. We have the same characters in II.v.III.8; but the force of 由言 is here more apparent; or, at least, they may have a meaning quite applicable here and justifiable, that does not present itself in the former passage. Yen Ts'an explains the phrase by 自由之言, 'words from one's self,'—which are one's own. L.2 is to be taken with reference to the speech;—'Do not say that what you utter is of little importance.' L.3,4. 捫

—持, 'to hold.' 逝=去, 'to go.' Words once spoken go away from the utterer, and cannot be recalled. L.5,6. 讐=答, 'to be responded to;—synonymous with 報. L.7—10 give an illustration of what is here said. 惠 will be kindness shown both in word and deed. The 'friends' are the ruler's ministers and great officers, with whom he was in the habit of associating. Yen Ts'an expands L.8 into—下及庶民與其小子, but

I cannot suppose that the 小子 are the children of the people, or any class different from the 庶民. Twan Ch'ang-woo (段昌武; Sung dyn.) says, 此小子止謂庶民, 'The 小子 here means nothing more than the people.' The translation shows my view of the line. 繩繩—as in Li.V.2.

St. 7. *Carefulness in speech enforced by spiritual considerations.* L.1—3. 友君子=友於君子, 'friendly with superior men.' 輯=和, 'to be harmonious,' 'to make harmonious;—as often. L.3 gives a thought as it passes through the mind of the individual spoken of—'Am I not;—may I not be—doing what is wrong?' 遐=何, 'how,' 'why.' L.4,5. Being in the 室 or 'chamber' was a very different thing from being in the society of friends, and a man might think it was not necessary to keep himself under restraint there; but the monitor requires that he should do so. All this is indicated by the 尚. The open court

投我以桃。報之以  
不怨。于儀。慎德。  
倅爾。爲德。  
思。度思。矧思。射  
不。愧。于。屋。漏。云。無

You ought to be equally free from shame before the light which shines in.

Do not say, 'This place is not public; No one can see me here.'

The approaches of spiritual Beings  
Cannot be calculated [beforehand];

But the more should they not be slighted.

8 O prince, let your practice of virtue

Be entirely good and admirable.

Watch well over your behaviour,

And allow nothing wrong in your demeanour.

Committing no excess, doing nothing injurious;—

There are few who will not in such a case take you for their

pattern.

When one throws to me a peach,

I return to him a plum.

in Chinese houses, to which several con-  
gest' remarks that after

verge, which receives the water from them, and serves to admit the light to the rooms below, is short pause or halt (停頓略頓), and that

called the 屋漏, or 'dripping place of a the 俚 is emphatic (俚字着力). 辟 is

house.' From the connection of the phrase here, however with the climber, I prefer to interpret, 'O wiler', It seems strange that the directly addressed to Woo, and must be trans-

အသံကလေးတစ်ခုလုံးကို ချစ်မြတ်နိုးစွာ ကြားရသည်။

west wall, through which the light was admitted; and yet the old school takes 時 in the sense

of 法, 'a law,' to take the law from, Yen

— 卽, imperative; 是, is indicative; =, there

[illegible]

度, to measure, or calculate; 算 = pattern; you ought to make them good and ad-

[illegible]

...how much more, or how much less, according to the connection. See II.8.10 quoted in 景正, the behaviour, generally. 得—星,

the 'Doctrine of the Mean,' XVI. 4. 中庸 = 中道, 'to be in error; 中 = 中, 'to injure; i.e., to

St. 8. The sure issue and influence of virtuous  
conduct in a ruler. 正君一尊，天下歸之，此天下之  
福也。正君一尊，天下歸之，此天下之福也。  
be injurious to virtue. 正君一尊，天下歸之，此天下之福也。  
I. 6 正君一尊，天下歸之，此天下之福也。

conduct in a full. The 'Complete Di- and refers to duke Woo. The 'Complete Di-

and there is no need for the Government to take any action; but we can

以李。彼童而角。  
實虹小子。  
荏染柔木。言緡  
之絲。溫溫恭人。  
維德之基。其維  
哲人。告之話言。  
順德之行。其維  
愚人。覆謂我僭。  
民各有心。  
於乎小子。未知

To look for horns on a young ram  
Will only weary you, my son.

- 9 The soft and elastic wood  
Can be fitted with the silken string.  
The mild and the respectful man  
Possesses the foundation of virtue.  
There is a wise man;—  
I tell him [good] words,  
And he yields to them the practice of docile virtue.  
There is a stupid man;—  
He says on the contrary that my words are not true:—  
So different are people's minds.

- 10 Oh! my son,  
When you did not know what was good, and what was not good,

hardly give it in a translation any other reference than to duke Woo. Ll. 7—10 are illustrations of the truth insisted on, and of the absurdity of expecting the same result in any other way. L. 9 will be understood by comparing it with l. 12 in the last stanza of II. vii. VI., duke Woo's ode against drunkenness. 虹=

誼, 'to scatter and confuse.' The 小子, 'little son,' addressed to a man of 95, is dwelt on as showing the earnestness of Woo, and his desire to be kept ever in mind of his duty.

St. 9. On docility in receiving good advice. Ll. 1—4. 荏染 is defined as 'soft-looking (柔貌),' and 柔, which means 'soft' has here the additional meaning of 'lasting (柔忍之木),' given to it. 緡=被, 'to cover;' here = to fit with. Such wood, fitted with the string, becomes a bow,—an article of use and value; and serves with the poet to introduce the idea of the mild and humble man, who has in his qualities the capacity of becoming truly virtuous. Ll. 5—10. The 哲 and the 愚 of

st. 1 reappear. Both Maou and Choo understand the 話言 of the 'good words of antiquity;'—which does not appear to be necessary. L. 7 is construed by the critics as=順其德而行之, 'acts in accordance with the virtue [in the words], and practises it.' I prefer the meaning which I have given in the translation,—that the 順德 is the wise man's own docile virtue. L. 10 appears to be a reflection on the two cases which have just been stated. As Choo puts it, 一言人心不同, 愚智相越之遠也. This is much more natural and simple than to hear in it a remark of the stupid man:—'You think so, but other people may have a different opinion.' As Yen Ts'an has it, 一人各有意見, 何得以汝所見爲是.

St. 10. If people will not learn, it is in consequence of their self-sufficiency. What is excusable in a child may justly be required from a grown man who has been well taught. L. 1. 於 (read woo) 乎,



11  
Not [only] did I lead you on by the hand,  
But I showed the difference by appealing to affairs.  
And still perhaps you do not know,  
Although you have held a son in your arms.  
Who comes [only] to a late maturity after early instruction?  
Great Heaven is very intelligent,  
And I pass my life without pleasure.  
When I see you so dark and stupid,  
I taught you with assiduous repetition,  
And you listened to me with contempt.  
You would not consider me your teacher,  
But regarded me as troublesome.  
exclamation. T. 2 嗟乎 (Sighs)

—an exclamation. L. 2 臧否 (p?) = 'good  
and evil,' right and wrong. L. 3-6 show us  
the parent teaching the child—holding him up  
by the hand, giving him by facts illustrations of  
his lessons, telling him plainly, face to face,  
bending down to him, and holding him by the  
ear, that no instructions may be lost.

非徒, 'not only.' The two 匪 are merely particles. L. 7, 8 leave the moral in them to be supplied.—'Now that you are old in years, a son of your own, now that you are old in life, St. II. The lamentation over the decline of life, and in its decline.  
(一暮). —'early and late; in the morning of life, and in its decline.  
莫不自盈滿, 'not to be full of one's self'.  
日 靡盬=不目盈滿, 'may be disregarded as merely ex-

and evil, 'right and wrong.  
the parent teaching the child.—holding him up  
by his lessons, telling him by facts illustrations of  
bending down to him, and holding him by the  
ear, that no instructions may be lost. 匪—  
非徒, 'not only.' The two 是 are merely  
particles. L1. 7, 8 leave the moral in them to  
be supplied:—'Now that you are old, and have  
read the lesson rather differently:—If still you  
do not know, you are old, and there is no time to  
be lost in learning it.' 借—假, 'suppose,  
if,' 借曰, '—suppose you say; or, which I

prefer, 曰 may be disregarded, as merely ex-  
pletive. L1. 9, 10. 靡盬—不自盈滿, 夙 and 莫  
(=暮), '—early and late; in the morning of  
life, and in its decline. St. 11. The lamentation of a father over his  
son, old and yet stupid. L1. 1—4. 昭—明, 夢—夢, 'all-  
clear-seeing; 慘慘—憂貌, 惇惇—憂貌  
'earnestness and frequency,' with which the  
instructions were given; 貌貌, 'the indiffer-

德。不。譬。曰。悔。我。爾。於<sup>十二章</sup>乎。聿。借。日。未。知。亦。  
俾。民。大。棘。忒。回。適。其。喪。厥。國。取。天。方。艱。難。庶。無。大。聽。用。告。老。既。耄。

Still perhaps you do not know;—  
But you are very old.

- 12 Oh! my son,  
I have told you the old ways.  
Hear and follow my counsels;—  
Then shall you have no cause for great regret.  
Heaven is now inflicting calamities,  
And is destroying the State.  
My illustrations are not taken from things remote;—  
Great Heaven makes no mistakes.  
If you go on to deteriorate in your virtue,  
You will bring the people to great distress.

ence and contempt' with which they were received. LL 7, 8. 用爲=以爲, 'to consider to be';—you do not regard my words as teaching, which you should welcome, but as an oppression inflicted on you. LL 9, 10,—much as 9, 10 in last stanza, only 耄, 'an octogenarian,' or 'a nonogenarian' is a great advance from 已抱子. 亦聿 cannot be translated. They simply fill out the line.

St. 12. All the previous stanzas are here enforced by a consideration of the consequences of attending to, or neglecting, the lessons given in them. L. 2.

止 is the final particle. 舊=舊章, 'the old ways or maxims.' L. 6. 曰 and 厥 can hardly be translated. The former has the force of our 'to-wit.' L. 7. The 'illustrations' are understood of the confirmation which might be adduced from instances in the past of the consequences of wrong-doing;—like the instance in the concluding lines of ode I. 忒=差, 'to fall into error.' 回適=邪僻, 'perverse and evil,' here used actively as a verb. 棘=急, 'urgent;' i.e., urgent distress. Ch'ing gives 大困急 for 大棘.

The rhymes are—in st. 1, 隅, 愚, repeated thrice) cat. 4, t. 1; 疾 (prop. cat. 12),

戾, cat. 15, t. 3: in 2, 訓, 順, cat. 13; 告 (prop. cat. 3), 則, cat. 1, t. 3: in 3, 政, 刑, cat. 11; 酒, 紹 (prop. cat. 2), cat. 3, t. 2: in 4, 尚, 亡, 章, 兵, 方, cat. 10; 寐, 內, cat. 15, t. 3: in 5, 度, 虞, cat. 5, t. 1; 儀, 嘉, 磨, 爲, cat. 17; 玷, 玷, cat. 7, t. 1: in 6, 舌, 逝, cat. 15, t. 3; 苟 (prop. cat. 4), 讐, 報, cat. 3, t. 2; 友, 子, cat. 1, t. 2; 繩, 承, cat. 6; in 7, 顏, 愆, cat. 14; 漏, 覲, cat. 4, t. 2; 格, 度, 射, cat. 5, t. 3: in 8, 嘉, 儀, cat. 17; 賊, 則, cat. 1, t. 3; 李, 子, 苴, t. 2: in 9, 絲, 基, 苴, t. 1; 言, 行 (prop. cat. 10), cat. 14; 僭, 心, cat. 7, t. 1: in 10, 子, 否, 事, 耳, 子, cat. 1, t. 2; 盈, 成, cat. 11: in 11, 昭, 樂, 慘 (prop. cat. 14; but Twan reads 燥), 藐, 教, 虐, 耄, cat. 2: in 12, 子, 止, 悔, cat. 1, t. 2; 國, 忒, 德, 棘, 苴, t. 3. It will be seen that, in some of the stanzas, the versification is very irregular and defective;—more so, perhaps, than in any previous ode.

Luxuriant is that young mulberry tree,  
And beneath it wide is the shade;  
But they will pluck its leaves till it is quite destroyed.  
The distress inflicted on these [multitudes of the] people,  
Is an unceasing sorrow to my heart;—  
My commiseration fills [my breast].  
O thou bright and great Heaven,  
Shouldst thou not have compassion on us?

The East or the Mountains over the water  
and disposition of the times, with a view to  
representing the government of King Li,  
especially his operations and listening to  
his counsellors. The piece itself says no-  
thing about the earl of Yü as its author; but  
the statement rests not only on the authority of  
others subsequently occur in history. Tso-sho,  
under the 1st year of duke Wan, quotes the  
first line of st. 12, as from the ode of Tsang-tso  
of Yü (**芮良夫之詩**). The difficulty  
of a translator is to determine in what tense he  
will render many of the verbs. In st. 7 we have  
a point of time indicated clearly enough in the  
statement that—'Heaven has extinguished or  
put an end to the king.' This is universally  
explained of the dethronement (in effect) of Lo  
in B.C. 841. The people then rose en masse  
against him, irritated by his long-continued op-  
pressions; and he only saved his life by flying  
to Che (**魏**), in the pres. Hoh-chow (**霍州**),  
dep. Ping-yang, Shan-se. There he remained  
till he died in 827. In the meantime the gov't.  
was carried on by the dukes of Shaou and Chov.  
the period of their administration being known  
as **共和**, which may, perhaps, be translated  
'Mutual Harmony,'—an important chronologic-  
al era in Chinese history. The piece then  
would be composed somewhat during that period;  
and much of it, after st. 7, is interpreted by  
Kiang with a special reference to the two loyal  
dukes, faithful at once to the House of Chow  
and to the people. I thought of translating st.  
1-6 in the past tense, and from 8 to 16 in the  
present; but the whole is given as if it were  
equally passing immediately under the writer's  
eye, and if he had anywhere those dukes in  
view, his allusions to them are too indistinct to

justify a translator in giving them prominence.  
I have used, therefore, the present tense through-  
out. The ode was composed, I suppose, im-  
mediately after Lo's dethronement, and he is  
suffering which so greatly distressed and de-  
pressed him.

St. 1. Ll. 1-3, **號**,—as in II. iv. VIII. 7, et al.  
**桑柔**=**桑柔**, 'a soft, i. e., a young mul-  
berry tree.' The characters are inverted for  
the sake of the rhyme. **其下**, 'beneath it,'  
=the shade afforded by it.  
**維旬** is defined by **徧**,='wide,' **柁**,—  
as in I. xv. II. 3; comp. also I. I. VIII. 2.  
**劉**, 'to lacinate and destroy.' The **其劉**  
places the strip tree before us as in a pic-  
ture. These three lines are metaphorical of the  
flourishing kingdom which was now brought to  
the verge of ruin. Ll. 4-6. **憂**,—as in II. v.  
X. 2. **形**=**絕**, 'to come to an end,' **有兄**  
mean 'commiseration (**悲閔之意**)';—equi-  
valent to the same characters with **心** at the  
side. Shao took them differently; but we need  
not take up his interpretation of them, nor that of  
**境**, which he explained by **久**, 'long-con-  
tinued;—a meaning which it elsewhere has.  
Choo says that he does not himself know what  
given in the translation is sufficiently na-  
tural and simple. It is from Hoo Yih-kwei  
(胡一桂; Xuen dyn.) who says **境**, **滿**  
也, **積於中**之意. In ll. 7, 8, the writer  
also, **積也**, **倉兄填兮言悲閔積**

止疑。云徂何。不我將。靡所。國步。蔑資。天。斯頻。乎有哀。國步。具禍以燼。於。泯。民靡有黎。不夷。靡國。不。旄有翩。亂生。四牡騤騤。旗。

- 2 The four steeds [gallop about], eager and strong;  
The tortoise-and-serpent and the falcon banners fly about.  
Disorder grows, and no peace can be secured.  
Every State is being ruined;  
There are no black heads among the people;  
All are reduced to ashes, [as it were], by calamity.  
Oh! alas!  
The doom of the kingdom hurries on.

- 3 There is nothing to arrest the doom of the kingdom;  
Heaven does not nourish us.  
There is no place in which to stop securely;  
There is no place to which to go.

appeals to Heaven. 倬 = 明貌, 'bright-looking';—see in i. IV. 4. 寧 = 何, 'how,' 'why.'

St. 2. *The consequences of the king's misgovernment in the wars and desolation everywhere prevailing.* Ll. 1, 2 give us a picture of an army on its march. L. 1,—see II. iii. III. 1. L. 2,—see II. i. VIII; 2. 有翩 give 'the app. of the banners flying in the wind.' L. 3 describes the effects of the constant strife. 夷 = 平, apparently used as a verb,—'to be pacified,' 泯 = 滅, 'to be extinguished,' 'to be ruined.' 黎 is used in the sense of 'black-headed,' and l. 4 gives a very graphic picture of the times, when the young and able-bodied of the people were slain or absent on distant expeditions, so that only old and gray-headed people were to be seen (斯時丁壯盡行, 國中之民未有黎首). Maou tries to construe 黎 in the sense of 齊, so that the line = 'The people are disordered.' Yen Ts'an takes it as = 衆, 'The people are few.' Choo's interpretation seems to bring its own evidence with it. 具 = 俱, 'all.' 禍, 'calamity,' has here the force of a verb in the passive, = 'to be calamitized,' if we could say so.

以燼 = 'so as to be reduced to ashes.' In ll. 7, 8, the writer makes his moan, as if he felt that it was of no use again appealing to Heaven. 有哀 = 'alas!' 'it is deplorable.' 步 is used much as in II. viii. V. 2. It is defined here, in the same way, by 運 = 'revolution,' 'doom,' 'fate.' 頻 = 急, 'urgent.' 斯 = the graphic 其.

St. 3. *The same subject, with an indication of the writer's view that the misery was all owing to the king's neglect of the men who would give him peaceful counsels.* L. 1. 蔑資, —much as in II. xiii. X. 5. Choo here construes 資 as there, = 'alas!'; but still more unnaturally. The writer says that 'the fate of the kingdom has nothing to rely on (國運困窮, 無所資賴). L. 2. 將 = 養, 'to nourish.' L. 3. Both Maou and Choo define 疑 here by 定, 'established,' 'sure,' and it is found in the dictionary in that sense, with the pronunciation *ying*; though here it is commonly read as *yih*, which also is given in the dict. with a kindred signification. L. 4. 云 is the initial particle; though we might also construe it here as = 'to say.' 徂 and 往 can hardly be distinguished in

我多徂逢土憂  
國我觀靡天宇  
孔疢所怒儼  
棘定自辰  
處西  
我  
生  
不  
念  
我  
生  
為  
梗  
誰  
實  
維  
心  
無  
競  
至  
階  
往  
君  
子  
實  
維

Superior men are the bonds [of the social state],  
Allowing no love of strife in their hearts.  
Who reared the steps of the dissatisfaction,  
Which has reached the present distress?

4 The grief of my heart is extreme,  
And I dwell on [the condition of] our territory.  
I was born at an unhappy time,  
To meet with the severe anger of Heaven.  
From the west to the east,  
There is no quiet place of abiding.  
Many are the distresses I meet with;  
Very urgent is the trouble on our borders.

his neglect and discouragement of them. 梗

一病, 'distress,' 'misery';

St. 1. The writer continues to dwell on the mi-

series of the country, and his own sadness in the con-

templation of it. 廢廢, as in II. iv. VIII. 12.

土宇, as in II. VIII. 3. Choo, indeed, here

defines 土 by 鄉, 'village,' and 宇 (after

Maou) by 居, 'dwelling,' or, 'residence,' but I

prefer to take the terms as in the former pas-

sage,—more generally. Choo's view was the same,

probably, as that of Ying-tah, that the writer

was an officer engaged in the conduct of an ex-

pedition of the east, and that, in this I. 2, he is

thinking of home; but I do not see that we are

required by anything in the verses to take such a

view. 不辰=不時, 'an unpropitious time.'

傳=厚, 'great.' Another reading is 賈.

L. 5 seems to me equivalent merely to, 'from

the west (where the capital was) to the east,'

ie., all through the kingdom. 瘡=病, 'to be

afflicted,' 'distress.' 固 is defined by 邊 and

垂, 'borders.' The distress not only prevailed

in the kingdom, but beyond. The rude tribes

meaning—'If we would go, where can we go to

(云往耳, 而果何所往也); L.

L. 6 are hard to construe. Maou says nothing

at all on L. 5. Ch'ing understood by 君子 the

princes of the States. Yen Ts'un refers it to

king Le (指厲王), and this seems also to

have been the view of Choo, who says, 然非

君子之有爭心也, 誰實為

此禍階, 使至今為病乎. But

they both refrain from giving any explanation

of the 維; which, evidently, has here a distinct

verbal force of its own. The key to the true

meaning is found in II. iv. VII. 3, where 維—

持, 'to hold together.' Then 君子 will

mean the good and able men in whose hands

the govt. should have been (執政之君

子, 實宜維持國家); and L. 6 indi-

cates the ruling principle of their character and

course,—seeking peace and pursuing it, so as to

maintain order. But such men were not in fa-

vor with the king; and he is intended in II. 7,

laying the stair-steps of evil (厲=惡), by

五章  
為謀為毖。亂  
況斯削。告爾  
憂恤。誨爾序  
爵。誰能執熱。  
逝不以濯。其  
何能淑。載胥  
及溺。<sup>六章</sup>  
如彼遡風。亦  
孔之僇。民有  
肅心。莽云不

- 5 You have your counsels; you employ caution;  
But the disorder grows and dismemberments ensue.  
I tell you the subjects for anxiety;  
I instruct you how to distinguish the orders of men.  
Who can hold anything hot?  
Must he not dip it [first] in water?  
How can you [by your method] bring a good state of things  
about?  
You [and your advisers] will sink together in ruin.
- 6 [The state of things] is like going in the teeth of the wind,  
Which makes one quite breathless.  
Some have a mind to go forward,  
But they are made to think it is of no use to do so.

were pressing on the borders; but this does not necessarily imply that the writer was serving there.

In st. 5 the writer addresses himself directly to the king, who is intended by the 爾, 'you.' We have to understand an 爾, as the subject of the 為 in l. 1. 毖=慎, 'to be careful,' 'caution.' Some take the 1st 為 as='to form,' 'to make,' and the 2d as=以爲, 'to take to be,' 'to think;' but they are evidently co-ordinate (王豈不謀且慎哉). The king's plans, however, were radically bad, and their consequences were evil. 況=滋, 'to increase;' 斯削=斯=則, or with little more force than 而, 'and (而國日削).' In ll. 3, 4 the writer says he had told the king what matters should occasion him the most anxiety, and how he could remedy the disorder prevailing only by the use of the proper men.

序爵=次序賢能之爵, 'to arrange in an orderly way the rank of the worthy and able.' Ts'au Suy-chung says, 'Outside the royal domain were the dukes, marquises, earls, viscounts, and barons; about the court were the koo, the kung, and all the various officers:—these had the rank. In arranging the individuals,

those of ability and virtue should have been placed in high positions for the conduct of affairs, and those of a diff. style, in low positions, simply to receive orders; those who achieved merit should have been advanced, and those who did not so, should have been dismissed.' Ll. 5—8. A heated substance would only injure him who handled it incautiously; and the king's measures could only lead himself and others to ruin;—see ll. 5, 6 quoted by Mencius, IV. Pt. i. VII. 6, where the meaning is plain; but still I am puzzled with l. 6. 逝, indeed, is merely the initial particle, like 載 in l. 8; but I have ventured to take a new view of 不以濯. Nearly all the critics suppose them to mean—'without dipping the hand in water.' But to dip the hands in water will not be of much service in laying hold of a heated substance; whereas, if the substance be put in the water and cooled, it may then be handled. I verily believe this is the meaning; but the utmost Wang Taou will allow to it, is that it may be proposed as a new view (可備一說). The Tso-chuen, under the 31st year of duke S'ang, quotes the passage rather in accordance with my view.

St. 6. But those who might have been effectual advisers and helpers to the king had been forced hopelessly to retire from the public service. Ll. 1, 2. 遡風 is 'going against, in the teeth of, the wind.' To do so produces breathlessness (僇

穹蒼。靡有旅力。以念  
中國。具饔餼。卒荒。  
稼穡。卒痒。哀哀惻。  
立王。降此降蠱賊。我  
天。降喪亂。滅我  
寶。代食維好。  
民代食。稼穡維  
速。好是稼穡。力

They attach themselves to husbandry,  
And labour like the people instead of eating [the bread of  
office].

7 Their sowing and reaping are precious to them;  
They love this substitute for [official] emolument.  
Heaven is sending down death and disorder,

And has put an end to our king.  
It is sending down those devourers of the grain,  
So that the husbandry is all in evil case.

All is in peril and going to ruin;  
I have no strength [to do anything].  
And think of [the Power in] the azure vault.

一曰, 'difficulty in breathing'. Thus a strong  
opposing wind acts on men's breath; and simi-  
larly did the king's oppressive govt. act on men's  
minds. L. 3 is assigned to men who would  
take service if they could do any good. 民 is  
equivalent to 人, —meaning men of worth (民  
猶人也, 指賢人). 肅=進, 'to  
advance'; i. e., to enter on public employment.  
L. 4. 莽一使, 'to cause'. It is best to take  
it in the passive:—Such men are made to say,  
'We cannot do anything (皆使之曰, 世  
亂也, 非吾所能及也)'. L. 5—8.  
Such men, dispirited, take to be farmers, and are  
happier than if they had struggled on for office.  
力民代食=盡力農民之事  
以代祿食, 'They put forth their strength  
on the business of husbandmen to be a substitute  
for an official provision'. 饔, 'to be precious.'  
—愛, 'to prize, or 'love'.  
St. 7. I have observed in the introductory  
note that, in II. 1, 2 here, there seems to be an  
allusion to the casting out of king Ie, and his  
flight to Che. In no other way can L. 2 be

explained so naturally. I agree therefore in  
taking 滅, with Choo, as in the past-completo  
tense, rather than with Yen Ts'an, in the future,  
as if the writer were speaking of the issue to which  
things were tending. 我立王, 'the king  
whom we had established'. He would succeed  
according to the testament of his father; but the  
ministers would carry that into execution.  
L. 3, † indicate famine as another evil following  
in the wake of many others, so that those who  
had taken to husbandry would hardly find a  
living by it. 蠱賊—see in II. vi. VIII. 2.  
莽, —see in II. iv. VIII. 1. 卒=盡, 'alto-  
gether', 'entirely'. L. 5, 6. 哀惻, —a com-  
pound exclamation;—'alas! alas!' 具=俱,  
'all together'; 饔 gives us the idea of 'repecti-  
tion', 'one thing as connected with another'.  
L. 7, 8. 旅力, —as in II. vi. L. 3; but the idea  
is here simply that of 'strength, or 'ability'. 穹  
蒼, 'the concave azure', is a name for heaven,  
=our azure vault. The 'Flower and Essence of  
the She' expands these lines well:—斯時  
曾無有竭力於朝憂念上天

維此惠君。民人  
所瞻。秉心宣猶。  
考慎其相。維彼  
不順。自獨倬臧。  
自有肺腸。俾民  
卒狂。瞻彼中林。  
其鹿朋友已諧。  
不胥以穀。人亦  
有言。進退維谷。

- 8 Here is a good and righteous ruler,  
Who is looked up to by the people and by all;—  
He keeps his heart, and his plans are formed on mature deli-  
beration,  
Searching carefully for helpers.  
There is one who has no such character,  
But reckons only his own views to be good;—  
He holds only to his own thoughts,  
And causes the people to be distracted.
- 9 Look into the middle of that forest,  
At the herds of deer roaming together.  
[But here] friends are insincere,  
And do not help one another in what is good.  
People have the saying,  
'To go forwards or backwards is alike impracticable.'

之降災也。蓋念穹蒼則必求  
所以挽回天意矣。

St. 8. *Two pictures;—the good and thoughtful ruler, and the wayward.* K'ang contends that by the good ruler here are intended the two loyal ministers,—the dukes of Shaou and Chow. But I cannot agree with him. If such had been the writer's intention, he would have indicated it more clearly. The former picture is of what king Le ought to have been; the latter, of what he was. 惠 in 1.1 is defined by its opposite 不順; in 1.5, 惠 = 順理, 'to act in accordance with reason and principle.' In 1.3, the 'keeping the heart' is expressive of impartiality,—even justice. 宣 = 徧;—the plans are formed after mature consideration, and large advice. 考, 'to examine;' with reference to the care with which he looks out for advisers; 慎, 'to be cautious;' with reference

to the care with which he employs them. In 1.6, 俾 = 以爲, 'to consider, or allow, to be.' L.7, 肺腸, 'lungs and intestines;'—comp. 心腹腎腸 in the Shoo, IV.vii. Pt.iii.3. L.8. 卒,—as in the prec. st.

St. 9. *An instance of the disorder of the times in the faithlessness of friends.* L.2 牡牡 represents the deer as 'numerous and moving together.' Comp. 誚誚 in I.i.V.1. L.3. 譖 = 不信, 'not true,' faithless.' L.4 = 不相與以善道, 'They do not associate together in good ways;'—the intercourse of friends was not like the intercourse of deer. This is an instance of what is called 反興, 'allusion by contrast.' L.6. 谷 is explained by 窮, 'to be reduced to the last degree,'—to be impracticable.



people became like the officers whom the king maintained over them. 蜜 = 甘, 'pleased,' 'to find it sweet,'—see on I.!!!. VIII. 2. Choo says, 'The root is a bitter vegetable, whose taste is bitter, and its juice is acid, and injurious to life; hence it is called 荼毒.' St. 12. *The good man and the unprincipled act each according to his nature. 隊 = 道, 'the way, or path.' Great winds come out from the hollow valleys. There is, as it were, their birth-place. 式 is defined by 用, 'to use; but it is really nothing more than the copula.' Choo says he does not understand I. 6; but is*

來赫。既之陰女。反予。飛蟲。時亦弋獲。不知而作。如彼。嗟爾朋友。予豈其良。覆俾我悖。誦言如醉。匪用。敗類。聽言則對。大風有隧。貪人

- 13 Great winds have a path;—  
The covetous men try to subvert their peers.  
I would speak, if he would hear my words,  
But I can [only] croon them over as if I were drunk.  
He will not employ the good,  
And on the contrary causes me [such] distress.
- 14 Ah! my friends,  
Is it in ignorance that I make [this ode]?  
[But it may happen] as in the case of a bird on the wing,  
Which sometimes is hit and caught.  
I go to do you good,  
But you become the more incensed against me.

willing to 'accept 征 as = 行, 'to go,' = to do. If we assent to this, then there should be no difficulty with the 中. Its most natural meaning is what I have given (中垢者, 由中而發於外也). Wang Taou says there is probably an error of the text in 征. This is very likely.

St. 13. Choo says that 敗類 is equivalent to 圯族 in the Shoo, L. 11, which we may admit. Ll. 3, 4 are very variously construed; but the view which I have given of them is as likely as any. 對 here is not 'to answer,' but 'to speak to,' to take the initiative. 誦言, 'to croon one's words to one's self.' Choo Kung-ts'een says, 無可與語, 故自誦其言耳. 誦言猶云獨語也. 悖 (or with 言 at the side) = 亂, 'disorder,' 'confusion.' I think the writer must be referring to his own state of mind as indicated in L. 4. Wang Taou, however, takes 我 as = 我民, in which cases 悖 would be expressive of the general disorder that prevailed.

Sze-ma Ts'een, in his account of king Le, says that in his 30th year his chief favourite was a duke E of Yung (榮夷公), and that Lêng-foo of Juy remonstrated with him on the ground of E's well known covetousness and greed;—but without effect. It may be therefore that he is specially intended by the 貪人 of this stanza.

St. 14. By the 'friends,' whom the writer addresses in this stanza, we are to understand the evil ministers of the king. We need not suppose that the name is ironical;—he would fain be their friend, if they would only allow him to be so. The meaning of L. 2 is, that he knew what reception his sentiments were likely to meet with. He goes on to say, in Ll. 3, 4, that, notwithstanding, he might do some good:—as birds on the wing are generally missed, yet sometimes one is brought down (豈無一二或中者乎). 蟲 is used here as = 鳥, 'a bird;'—it is often employed not of insects merely, but of all living creatures. 弋—see on Ana. VII. xxvi; 弋獲 = 射中, 'to shoot and hit.' Ll. 5, 6 are an expostulation. 之 is taken as = 往, 'to go,' in consequence of the 來 in L. 6. 陰 (in 3d tone),—'to afford shelter to,' = to

既作爾歌。匪子。  
不。可。爲。寇。涼。曰。職  
盜。益。爲。寇。涼。曰。職  
民之未。亮。曰。職  
十  
職競用力。適。  
克。民之何。適。  
不利。如云。不。  
涼。善。背。爲。民  
民之罔。極。

15 The unlimited disorder of the people  
Is owing to those hypocrites, skilful to prevaricate.  
They work out the injury of the people,  
As if their efforts were not equal to it.  
The depravity of the people  
Is brought about by their strenuous endeavours.

16 That the people are unsettled

Is owing to the robbers that prey on them.  
Hypocritical, they say, 'These men will not do;  
But when their backs are turned, they show their skill in re-  
viling [the good].  
Although you say, 'We did not do this,'  
I have made this song about you.

benefit (as if there were 一 at the top). 赫 = 'to be angry with (加赫然之怒於已)';  
St. 16. 冥 = 定, 'to settle,'—as in II. iv. X.  
2. 戲, —as in the prec. stanza. So with 涼  
in l. 3.—'They hypocritically say that animals  
back are turned from you, they show their skill  
in speaking evil to revile superior men.' So Choo  
says on II. 3, 4. On II. 5, 6, his words are, 'But  
these men gloss themselves over, and think that  
they did not speak so; but I have made this song  
[about them].—I know the truth; the thing is

in II. 2, 6, —with the meaning which we have often found, and which is explained by 主 and 專, meaning—'to be owing to,' 'to be determined by.' Choo says he does not understand 涼 in I. 2; but he gives Maou's explanation of it by 薄, with reference to the 'light, bad ways' of those in office; and Ching's by 諂—'信,' 'to be true.' He approves of the latter, but manipulates it himself into 'hypocrites (名爲直諫): 善背—工爲反覆,—as in the trans-lation. 云 in I. 4 is the particle intermediate. 回過,—as in II. 12. 職競用力—亦由此輩專競用力而然也— the 職競 are construed together.

the ~~two~~ ~~are~~ are construed together.

evident and cannot be concealed (然其入  
 又自文飾以爲此非我言得  
 也，則我已作爾歌矣，言得其情，且事已著明，不可掩  
 覆也。) It is not worth the space to discuss  
 other interpretations. On 匪子 Hoo Yili-kwei  
 says, 是不認過之詞，It is a refusal  
 to acknowledge their fault. 作爾歌—已  
 作此詩而歌汝之行，I have  
 made this ode, and sang your conduct.  
 The rhymes are—in st. 1, 柔 劉憂, cat.  
 8, t. 1; 旬民填天矜 \*, cat. 12, t. 1;  
 in 2, 際夷黎哀 \*, cat. 15, t. 1; 翺 \*.

## IV. Yun han.

臻。饑降之何曰于漢。倬<sup>二</sup>章  
靡。饑喪人。幸於天。昭彼雲  
神。薦亂。天今乎。王回雲

雲漢

- 1 Bright was that milky way,  
Shining and revolving in the sky.  
The king said, 'Oh!  
What crime is chargeable on us now,  
That Heaven [thus] sends down death and disorder?  
Famine comes again and again.

泯, 燼, 頻, cat. 12, t. 1: in 3, 資, 疑 (prop. cat. 1), 維, 階, cat. 15, t. 1; 將, 往, 競\*, 梗\*, cat. 10: in 4, 慙, 辰\*, 東 (prop. cat. 9), 瘠, cat. 13; 宇, 怒, 處, 圉, cat. 5, t. 2: in 5, 恚\*, 恤\*, 熱 (prop. cat. 15), cat. 12, t. 3; 削\*, 爵\*, 濯\*, 溺\*, cat. 2: in 6, 風\*, 心, cat. 7, t. 1; 僂, 逮, cat. 15, t. 3; 穡, 食, cat. 1, t. 3; 寶\*, 好\*, cat. 3, t. 2: in 7, 王, 痒, 荒, 蒼, cat. 10; 賊, 國, 力, cat. 1, t. 3: in 8, 瞻 (prop. cat. 8), 相, 臧, 腸, 狂, cat. 10: in 9, 林, 譖, cat. 7, t. 1; 鹿, 穀, 谷, cat. 3, t. 3: in 10, 人, 人, cat. 12, t. 1; 里, 喜, 能\*, 忌, cat. 1, t. 2: in 11, 迪\*, 復, 毒, cat. 3, t. 3: in 12, 谷, 穀, 垢 (prop. cat. 4), 卼, in 13, 隧, 類, 對, 醉, 悖, cat. 15, t. 3: in 14, 作\*, 獲\*, 赫\*, cat. 5, t. 3: in 15, 極, 背\*, 克, 力, cat. 1, t. 3: in 16, 寇 (prop. cat. 4), 可, 詈\*, 歌, cat. 17.

Ode 4. Narrative. KING SEUEN, ON OCCASION OF A GREAT DROUGHT, EXPOSTULATES WITH GOD AND ALL THE SPIRITS, WHO MIGHT BE EXPECTED TO SUCCOUR HIM AND HIS PEOPLE, ASKS THEM WHEREFORE THEY WERE CONTENDING WITH HIM, AND DETAILS THE MEASURES HE HAD TAKEN, AND WAS STILL TAKING, FOR THE REMOVAL OF THE CALAMITY. King Seuén does not occur by name in the ode, though it is ascribed in st. 1 to a king; and all critics accept the statement of the Preface that it was made, in admiration of Seuén, by Jing Shuh (仍叔),—a great officer, we may presume, of the court. It is mentioned in the Ch'un Ts'ew, under the 5th year of duke Hwan (B. C. 706), that the king sent the son of

Jing Shuh on a mission to the court of Loo; and this, it is supposed, was the son of the writer of this ode. This is just possible; but Seuén's accession is placed in B. C. 876, and his death in B. C. 781. Jing Shuh may have been the standing appellation of the Head of the family. At what year in Seuén's reign the drought occurred, and whether it extended over a series of years, we cannot ascertain. The 'Bamboo Books' refer it to the 21st year of king Le, and say that it continued on to his death in Che, and that then, on the restoration of his son (king Seuén) by the two regents, there ensued a great rain. Hwang-poo Mei refers it to the end of Seuén's reign, as a judgment for the errors into which he then fell. The standard chronology places it in B. C. 821,—Seuén's 6th year. This point must be left undetermined. As K'ang says, 疏以宣王遭旱, 早晚及旱年多少, 經傳無文, 當闕之是也.

St. 1. Ll. 1, 2 are introductory, and must be translated in the past tense. The author would have us think of the king gazing at night on the sky, to see if there were any indications of coming rain. As there were none, he gave vent to his feelings in the verses that follow. 雲漢—as in i. IV. 4. Ts'au Suy-chung says, 'The appearance of the Han in the sky is like a cloud, and yet it is not a cloud;—hence it is called "The cloudy Han!"' I do not think, however, the name means anything more than 'the Han in the clouds.' What the Han was on the face of the earth, that the Milky Way was in the sky. 昭—光, 'bright'; 回—轉, 'turning,' 'revolving.' K'ang observes that l. 4 is not to be understood as spoken innumurously;—the king really wished to know what offence he and his people were chargeable with. L. 6. 饑饉, —see on II. iv. X. 1. 薦, —i. q. 荐, 'to occur repeatedly'; 臻=至, 'to come.' The phrase denotes that the drought had not been of one year only (言非一歲之旱). The 舉

不稷。不臨。不耗。數下。靡。宮。禪。隆。早。寧。牲。不。舉。斯。既。大。甚。聽。我。壁。既。卒。斯。

There is no victim I have grudged;  
Our maces and other tokens are exhausted:—  
How is it that I am not heard?

2. The drought is excessive;

Its fervours become more and more tormenting.  
I have not ceased offering pure sacrifices;

From the border altars I have gone to the ancestral temple.  
To the [Powers] above and below I have presented my offerings and then buried them:—

There is no Spirit whom I have not honoured.  
How-tseih is not equal to the occasion;

God does not come to us.

In 1.7 has a pregnant meaning, 舉而祭之

'to take up and sacrifice to.' Choo illustrates the line by referring to a custom, in times of great calamity, of sacrificing to all spirits, even searching out sacrifices that had fallen into disuse, and reviving them. L. 8. 愛 = 'to

grudge,' as often. 斯牲, = any victims. L. 9. We have in the Shoo, V. vi. an instance of the use of the *peih* and *kwei* in sacrificing;—see on pp. 4, 8. All such symbols in the royal treasury had been used on this occasion.

卒 = 盡, 'to be used up,' 'to be exhausted.' L. 10. 寧 = 何, 'why,' or 'how.' Yen Ts'an remarks that 寧 occurs frequently in this ode, and is explained now by 寧, now by 備, now

by 安 (or 何), and now as expressing a wish. We must not cling tenaciously, he says, to explain it always in the same way, but follow the exigency of each passage. Here again, K'ang

languages of complaint. St. 2. L. 1. 大甚 = 'is too or very excessive.' L. 2. The Urh-ya explains 蟲蟲 (with

火 at the side) by 蒸, 'steaming vapour,' Here it denotes the fervent heat;—accumulated (蒸 = 蓄 or 積), and very violent (隆 = 盛). L. 3 = 我禮祀未嘗止絕

'my pure sacrifices have never ceased.' 禮祀, —as in II. vi. VIII. 4. L. 4. 宮 = 宗廟, 'the ancestral temple;'—as often. 郊, 'the border altars,' at which Heaven and Earth were sacrificed to; a service, according to Confucius, rendered to God. See the 'Doctrine of the Mean,' XIX. 6. In L. 5, 上 is interpreted of the sacrifice to Heaven, and 下 of that to the Earth. 奠 is the placing of the offerings on the ground (or on the altars) during the sacrifice; 瘞, 'the burying them afterwards in the earth (莫是方祭時事, 瘞是祭畢時事):' The two terms embrace all the articles used in sacrificing;—as Ying-tah says, '禮神之物, 酒, 食, 牲, 玉之屬,' the jade-spirits, the catables (grain and cakes), the jade-tokens. 'The fact that these were all buried at the conclusion of the sacrifice explains the statement in the preceding stanza about the jade-tokens being used up. L. 6. 宗 = 尊, 'to honour,' L. 7, 8. How-tseih was not able to deliver from the drought (不克); and God, who could have given the help, would not do it. Hence Choo explains 臨 by 亨, 'to accept the offerings.' I prefer translating the term as I have done. Yen Ts'an says, '不肯臨顧

土。寧丁我躬。  
 早既大甚。則  
 不可推。兢兢  
 業業。如霆如  
 雷。周餘黎民。  
 靡有孑遺。昊  
 天上帝。則不  
 我遺。胡不相  
 畏。先祖于摧。

This wasting and ruin of our country,—  
 Would that it fell [only] on me!

- 3 The drought is excessive,  
 And I may not try to excuse myself.  
 I am full of terror and feel the peril,  
 Like the clap of thunder or the roll.  
 Of the remnant of Chow, among the black-haired people,  
 There will not be half a man left;  
 Nor will God from His great heaven  
 Exempt [even] me.  
 Shall we not mingle our fears together?  
 [The sacrifices to] my ancestors will be extinguished.

我. Ll. 9, 10., 耗. i. q. 耗, 'to waste,' 'to injure;' 斃 = 敗, 'to ruin.' 丁 = 當, 'to light upon.' Choo takes 寧 as in last stanza, = 何; but there seems to be an opposition between 下土, meaning the country generally, the people, and 我躬, the king's own person. I prefer therefore taking 寧 as = 'would that.' Choo himself says that such a construction is not at all unsuitable (或曰, 與其耗斃下土, 寧使裁害當我身也, 亦通). It was one of the Soos who first proposed this view.

St. 3. L. 2. Both Maou and Choo define 推 by 去, 'to put away,' 'to remove,' so that the line simply says that the drought could not be removed. The significance of the term, however, is deeper than this. Its primary meaning is 'to push away,' and the king is speaking, I believe, of the responsibility for the calamity,—how he acknowledged it as resting on himself, and did not wish to put it off on any other body (不可推其過於他人). Compare 王無罪歲, in Men. I. Pt. i. III. 5. In ll. 3, 4 the king is speaking of his own alarm, and not, as Ch'ing says, of that of the people. 兢兢 =

恐, 'to be afraid;' 業業 = 危, 'to be or to feel in peril.' L. 4,—as in II. iii. IV. 4. Ll. 5, 6. 周餘 = 周家所餘之民, 'the people that remain of the House of Chow;'—referring, probably, to the way in which the country had been depopulated in the preceding reign. 孑 = 無右臂貌, 'the app. of a person who has lost the right arm,' and hence it comes to signify 'half a man.' See the remarks of Mencius on the absurdity of taking these lines literally, and the important canon which he lays down for the interpretation of the She (V. Pt. i. IV. 2). As Choo expands it, we must here bring to the interpretation our understanding of the object of the writer, and then we perceive that the king is grieving over the drought, and does not really mean to say that there would be none of the people left. Ll. 7, 8. I cannot take 昊天上帝 otherwise than in the translation. Laoharme makes the two parts of the line in apposition:—'*Augustum caelum qui est summus rerum dominus et dominator.*' But such an apposition of the personal name and the vague designation of Heaven, especially with the epithet of 'great' attached, is to my mind exceedingly unnatural. 則 in l. 8 has the force of our 'even.' Even the king himself would not be left. The terms are not to be understood as a sort of repetition of ll. 5, 6,—that the people would not be left to him. Ll. 9, 10. The king turns, as it were, to his officers and relatives, and calls on them to sympathize with him

旱既大甚。不穀。無所。靡瞻。公先正。我助。父母。先。烝。云。我。無。所。大命。近。止。止。旱既大甚。不穀。無所。靡瞻。公先正。我助。父母。先。烝。云。我。無。所。大命。近。止。止。

4 'The drought is excessive,

And it cannot be stopped.

More fierce and fiery,

It is leaving me no place.

My end is near;—

I have none to look up to, none to look round to.

The many dukes and their ministers of the past

Give me no help.

O ye parents and [nearer] ancestors,

How can ye bear to see us thus?

5 'The drought is excessive;—

Parched are the hills, and the streams are dried.

in his distress and fears. Ho K'iao is the only critic, so far as I have observed, who points out

this force of the 相 (胡不相畏, 對大

夫, 君子言之, 言我君子, 何

可不相與畏懼乎). 懼=滅

'to be extinguished' 于是 the particle. By

'ancestors' being extinguished, he means that

their sacrifices would be so;—the greatest calamity

by which a filial Chinese can conceive (先

祖之祀將自此而滅也).

Throughout the Ch'un T'zu, the extinction of

a family or a State means the extinction of its

sacrifices.

St. 4. L. 2. 沮=止, 'to be stopped,' L. 3

is descriptive of the fierce blazing heat that

accompanied the drought (旱氣, 熱氣).

L. 4. Many critics make 云=皆云, 'all

say.' It is, however, merely the initial particle.

The suffering was unendurable. L. 5, 6. 大

命 occurs in L. 7, meaning 'the great appoint-

ment' of Heaven in giving the throne to the

House of Chow; but it can hardly have that

meaning here, and it is understood to be a

designation of death. The 'Complete Digest'

says that it must be taken not of the king only,

but of all the people (大命, 合天下之

人);—which I do not see. 止 is the final

particle. L. 7, 8 tell us that the king had

sacrificed to all the ducal lords of Chow in the

early period of the House's history, and their

ministers of note;—but without avail. 正

used of the Heads of official departments (正

者長也, 先世官之長). Some

take 憂公 more generally,—of all princes of

States, who had signified themselves by

services to the people and to the kingdom. In

L. 9, 10 the king turns to his parents and his

royal ancestors, nearer to him than the dukes of

antiquity. He could hardly hope that his

father, the oppressive 桀, would, in his spirit-

uality, give him any aid; but we are only to find

in his words the expression of natural feeling.

Probably it was a regard to the character of 桀,

which made Ch'ing, and after him King-t'ah,

take the 先祖 as kings Wan and Woo, and

refer the 父母 to them as the parents of the

people. In L. 10, Yen T's'an and some others

take 憂, as=憂, 'partially,' 'what could not

have been expected.' In its ordinary meaning

of 'how,' it is tautological after 胡.

Sc. 5. L. 2. 條條 indicates the appearance

of the hills and streams, as scorched by the

滌山川。旱魃爲虐。  
如燄如焚。我心憚。  
暑。憂心如熏。群公  
先正。則我不聞。昊  
天上帝。寧俾我遯。  
旱既大甚。黽勉畏  
去。胡寧瘖我以旱。  
憊不知其故。祈年  
孔夙。方社不莫。昊  
天上帝。則不我虞。

The demon of drought exercises his oppression,  
As if scattering flames and fire.  
My heart is terrified with the heat;—  
My sorrowing heart is as if on fire.  
The many dukes and their ministers of the past  
Do not hear me.  
O God, from Thy great heaven,  
Grant me the liberty to withdraw [into retirement]!

- 6 'The drought is excessive;—  
I struggle, and fear to go away.  
How is it I am afflicted with this drought?  
I cannot ascertain the cause of it.  
In praying for a good year I was abundantly early;  
I was not late [in sacrificing] to [the Spirits] of the four quarters  
and of the land.  
God in the great heaven  
Does not consider me.

heat. Maou defines it in the same way as  
赫赫 in last st.,—旱氣. The hills were  
parched, and vegetation on them withered; and  
the streams were dried up. LL 3, 4. 魃—旱  
神, or 旱鬼, 'the demon of drought. Ying-  
tah, from 'The Book of Spirits and Prodigies,'  
gives the following account of him:—'In the  
southern regions there is a man, two or three  
cubits in length, with the upper part of his body  
bare, and his eyes in the top of his head. He  
runs with the speed of the wind, and is named  
Poh. In whatever State he appears, there en-  
sues a great drought.' L. 4 is descriptive of the  
demon's action. 憊=燎, 'to set on fire.'

LL 5, 6. 憚=勞, 'to be burdened with,' or  
畏, 'to fear.' 熏, —'to smoke,' 'to steam.'

LL 7, 8. Comp. the corresponding lines of last  
stanza. LL 9, 10. 寧 is expressive of a wish.  
The king supposes that the calamity is owing  
to himself. As Kēang expands the last line,  
'If I do not satisfy the mind of Heaven, it were  
better to let me withdraw, and give place to one  
more worthy. Let not the multitudes of the  
people thus suffer on my account.'

St. 6. In this stanza the king ventures to expos-  
tulate with God, and to complain because of the  
calamity that had befallen the country, which he  
could in no way understand. L. 2. He had ex-  
pressed a wish that he might retire from the  
throne; here he says that he was afraid to do  
so,—lest, apparently, he should thereby be leav-  
ing his post of duty. 黽勉 = 'I earnestly  
exert myself.' Yen Ts'an says, 民命方



無人不靡。膳趣疾。鞫散。早宜敬。止。周。有。氏。宰。正。紀。甚。怒。神。

Reverent to the intelligent Spirits,  
I ought not to be thus the object of their anger.

7 'The drought is excessive;—

All is dispersion, and the bonds of government are relaxed.  
Reduced to extremities are the Heads of departments;  
Full of distress are my chief minister,  
The master of the horse, the commander of the guards,  
The chief cook, and my attendants.  
There is no one who has not [tried to] help [the people];  
They have not refrained on the ground of being unable.

急當思救故電勉於此

Choo says that he was afraid to go, because he had nowhere to go to (出無所之). IL 3, 4.

胡寧—as in st. 4. 瘼—as in st. 4. 瘼—to distress;

憊—as in II. iv. VII. 1, et al. IL 5, 6

must be translated in the past tense. They tell what had been the king's practice. The rule was that in the 1st month of spring he should pray to God for a blessing on the labours of the year, and in the 1st month of winter, to the

Honoured ones of heaven (天宗—the sun, moon, and stars), for a blessing on the year to follow. He had not allowed the season to go by. On I. 6, see II. vi. VII. 2. These were sacrifices of thanksgiving, and the king had not delayed to offer them. IL 7—10. As the king had thus eagerly discharged his religious duties, God and all spiritual Beings should be pleased with him, and bless him, instead of dealing with him as they were doing. 虞=度, 'to consider; here, = to sympathize with.

悔=恨. St. 7. L. 2 is very perplexing. We ask what is the subject of 散, 'to be dispersed; and it is difficult to tell. Choo says that 友紀 is equivalent to 紀綱, so that 無友紀=

'there is no government; and he mentions the view of some that 友 is a misprint for 有. This seems to me very likely. In the misery and confusion occasioned by the drought, the ordinary duties of govt. were suspended, and 'all was dispersion.' Yen Ts'an and others, after Ching, try to explain the 友 in its ordinary meaning, saying that 'a ruler considers his

ministers to be his friends, with whom he directs the govt. of the kingdom (相與綱紀四方者), but now, in the exigency of the drought, all their ordinary duties were suspended. A meaning is thus brought out, the same as Choo's, but the attempt to explain the 友 is very forced. I must prefer taking 友 for 有. K'ang would interpret 散 of 'a dispersion of the stores of grain, (指散粟賑濟言); and though this view derives some support from the meaning given to L. 7, I cannot adopt it in this place. IL 3—6. 鞫=窮, 'to be reduced to extremities' 正—as in st. 4, 5, 庶正=衆官之長. 瘼=病, 'to be distressed.' 家宰, 趣馬, 師氏, 膳夫, —see on II. iv. IX. 1. 左右 must be taken generally for the officers who attended on the king's person. IL 7, 8 are to be taken of the officers mentioned, and generally. Choo expands them, 諸臣無有一人不周救百姓者, 無有自言不能, 而遂止不為也;—as in the translation. 周=救, 'to save; 'to help,' IL 9, 10. 叩, —i. q. 仰, 'to look up to.' 云 is still the particle; 里 is defined by 憂, 'to be sorrowful; as if it were 懼, which is so explained in the Urh-ya. It is amusing how often almost every word, about which there is any difficulty in these odes, becomes a battle-field of

瞻印昊天。云  
 如何里。  
 瞻印昊天。  
 有  
 嘒其星。大夫  
 君子。昭假無  
 贏。大命近止。  
 無棄爾成。何  
 求爲我。以戾  
 庶正。瞻印昊  
 天。曷惠其寧。

I look up to the great heaven;—  
 Why am I plunged in this sorrow?

8 'I look up to the great heaven,  
 But its stars sparkle bright.  
 My great officers and excellent men,  
 Ye have drawn near [to Heaven] with reverence with all your  
 powers.

Death is approaching,  
 But do not cast away what you have done.  
 You are seeking not for me only,  
 But to give rest to all our departments.  
 I look up to the great heaven;—  
 When shall I be favoured with repose?

different interpretations. Kēang takes 里 in the sense of 理, and makes 1.10 = 'In what way ought I to manage (不知更當如何辦理)?' Yen Ts'an takes it in the sense of 居, so that the line = 'What will become of the people in the fields and villages (田里之間, 將如何乎)?' It seems evident that the view which I have followed is the correct one.

St. 8. The king addresses himself to his officers, and tells them that though they might seem to have done their utmost, and in vain, they must still persevere, and concludes with a final appeal to Heaven. L. 2. 嘒 occurred in I.ii.X., with reference to the stars, meaning 'small-like,' and 嘒嘒 (= 有嘒) has twice occurred, onomatopoeic of the noise made by insects and bells; but neither of these usages suits the exigency of this line. Choo therefore defines the term here by 明貌, 'bright-looking,' which may be the same, only more clearly expressed, as Maou's account of it, — 衆星貌 'the app. of all the stars.' There was nothing in the aspect of the sky to betoken rain. L. 4 has been variously explained, but I content myself with giving the view of Choo, who takes

假 as = 格, 'to come to,' meaning that the officers 'had come to Heaven,' co-operating earnestly with the king in all the services and measures which he had taken to remove or abate the calamity. They had done this until there seemed nothing left which they could do more (無贏 = 無餘). Choo's words are — 羣臣竭其精誠而助王以昭假於天者已無餘矣. We must give to 昭 the meaning of 'reverently,' 'sincerely.'

Ll. 5, 6. The fruitlessness so far of all that had been done might engender a feeling of despair; but the king himself struggles against that, and encourages his officers to do the same. L. 5, — as in st. 4. Ll. 7, 8 remind the officers that it was not the king's interest only which they were seeking. L. 7 = 'Is it that you are seeking [relief] for me only (何但求爲我之一身而已)?' 戾一定, 'to settle.' In ll. 9, 10 the king once more turns to Heaven, and begs its favour. 曷惠其寧 = 何時惠我以安寧乎, 'When will you favour me with repose?'

The rhymes are — in st. 1, 天, 人, 臻 cat. 12, t. 1; 牲, 聽 cat. 11: in 2, 蟲, 宮, 宗, 臨 (prop. cat. 7) 躬, cat. 9: in 3, 推, 雷,

Diffusing [their influence] over the four quarters of the kingdom.

Ode 5. Narrative. CELEBRATING THE APPOINTMENT BY KING SEWEN OF A RELATIVE TO THE SOUTHERN BORDER OF THE KINGDOM, WITH THE ARRANGEMENTS MADE FOR HIS EXTENSIVE AND SUCCESSFUL EXPEDITION, AGAINST THE TRIBES OF THE HSIEN-YUN, IN THE COMMENCEMENT OF THAT MONARCH'S REIGN. THEN IN II. VIII. III. WE HAVE AN ACCOUNT OF THE BUILDING OF SEAY AS THE CAPITAL OF THE STATE, WHICH IS ALSO A PRINCIPAL TOPIC IN THE ODE BEFORE US. WE MUST ACCEPT THE DATE ASSIGNED TO THE PLACE; BUT A MORE IMPORTANT QUESTION IS WHETHER THERE HAD BEEN PREVIOUSLY A STATE OF SHIN, OR WHETHER THAT PART OF THE COUNTRY WHERE IT LAY WAS NOW FOR THE FIRST TIME COLONIZED. NONE OF THE CHINESE CRITICS HAVE TREATED SERIOUSLY ON A DISCUSSION OF THIS POINT; BUT IT POSSESSES CONSIDERABLE INTEREST FOR THE INQUIRY WHO IS ANXIOUS TO GET FOR HIMSELF A DEFINITE KNOWLEDGE OF THE GROWTH OF THE KINGDOM OF CHIN. BUT FOR THE EXPRESSIONS IN ST. 6 ABOUT THE CHIEF OF SHIN'S RETURNING TO THE SOUTH, I SHOULD ADOPT WITHOUT HESITATION THE VIEW THAT IT WAS NOW FOR THE FIRST TIME THAT THE STATE OF SHIN WAS CONSTITUTED. WE HAVE IN THIS ODE AND II. VIII. III. THE BUILDING AND FORTIFYING OF SEAY AS THE CAPITAL CITY, THE ERECTION EVEN OF THE ANCIENT TEMPLE, THE LAYING OUT OF THE COUNTRY

功。邦。宅。定。王。南。于。王。亶。  
 世。登。申。命。國。邑。纘。亶。  
 執。其。南。伯。召。伯。是。于。之。申。  
 其。南。伯。式。謝。事。伯。

- 2 Full of activity is the chief of Shin,  
 And the king would employ him to continue the services [of  
 his fathers],  
 With his capital in Sëay,  
 Where he should be a pattern to the States of the south.  
 The king gave charge to the earl of Shaou,  
 To arrange all about the residence of the chief of Shin,  
 Where he should do what was necessary for the regions of  
 the south,  
 And where his posterity might maintain his merit.

line. King Seuen's mother was a Kēang, and his son's wife was also a Kēang. Husband and wife must have been very closely related by consanguinity.

St. 1. Ll. 1.—4. A mountain large and high is called 崧; and the largest of such mountains again are called 嶽 (or 岳); and the Shoo opens with a 'chief of the four mountains,' as the principal minister of Yaou:—see on the Shoo, L. 11. From this distant personage was descended the great family that boasted the surname of Kēang, branches of which, in the time of Chow, ruled over the States of Ts'ie, (齊), Hsu (許), Shin (申), and Len (呂) or Foo (甫). The four great mountains, or the Spirits presiding over them, were supposed to have a special interest in it, and hence are here said to have sent down a Spirit or Spirits which caused the birth of the princes of Shin and Foo, whom the writer of the ode had in his mind's eye. On the 3d line, 'The mountains sent down spirits,' Hwang Ch'un (黃樵, Sung dyn.) remarks that it is merely a personification of the poet's fancy, to show how High Heaven had a mind to revive the fortunes of Chow, and that we need not trouble ourselves about whether there were such Spirits or not (惟嶽降神, 乃詩人形容之辭以見上天與周之意, 不必泥其有無也).

By 申 and 甫 we must understand the princes of those States. There can be no doubt that by 申 is intended the 申伯 of the ode, and as we know that 申 was a marquissate, I have translated these characters by the Chief of Shin, with

reference to the authority which we must suppose was given to the marquis over the States of the south generally. Choo supposes that

甫 indicates the marquis of Leu or Foo, to whom we owe the 27th Book of the 5th Part of the Shoo,—a prince of the time of King Muh, anterior to Seuen by nearly two centuries. A contemporary of the marquis of Shin must be intended, a descendant of that previous worthy, who had rendered important service to Seuen. Very absurd is the view of Yen Ts'an, that the person intended was Chung Shan-foo, who was the chief minister to Seuen. This interpretation is traceable to a comment of Ch'ing on the Le Ke, XXVI. 8, where the stanza is quoted. But we know from other sources that that Chung Shan-foo was not a Kēang at all;—Sss on the next ode.

Ll. 5—8. 翰,—as in II. vii. L. 3, *et al.* The 于 in Ll. 7, 8, and also in L. 4, st. 6, is the preposition, = 於, 'in,' 'at,' &c., the order of the characters being inverted for the sake of euphony. So says Wang Yin-che, the great Authority upon the particles. His words are—于, 於也, 常語也, 亦有於句中倒用者; and then he adduces the above three instances from this ode. 蕃,—as in II. X. 3, 'a screen.' 宣=宣其德澤,—as in the translation.

St. 2. Ll. 1—4. 亶亶,—as in I. L. 2. Choo, indeed, says the phrase is used differently in the two places, but I cannot see the difference. 纘=繼, 'to continue.' It is used here with *literal* force. The king would have him continue his services in a new sphere (王使之繼).

人。御。田。徹。申。伯。土。伯。召。命。王。以。作。爾。庸。人。邦。南。申。伯。  
遷。其。私。命。王。伯。土。伯。召。命。王。以。作。爾。庸。人。邦。南。申。伯。  
式。是。南。申。伯。命。王。以。作。爾。庸。人。邦。南。申。伯。

3 The king gave charge to the chief of Shin, And by means of those people of Sëay, Proceed to display your merit. The king gave charge to the earl of Shaou, To make the statutory definition of the territory and fields of The king gave charge to the chief's steward To remove the members of his family to the spot.

事 refers to the scrives who had already ren- dered to the throne. I much prefer this to Choo's view of it as 'the services of his forefathers (先世之事)'. 邑 is here used in the sense of 'a capital city', as in I. X. 2, and the single term = the 作邑 there. The two have to be disregarded, though there is a plausi- bility in Ying-tai's explanation of the first by 在, 'to go to', and the second as the preposi- tion. 式 = 'to give a pattern to (使諸侯以爲法)'. Ch'in P'ang-fai remarks that in this 4th line, we have the commission of the marquis to take the leadership of the southern States (命爲州牧).

It is supposed that the earl of Shaou was minister of Works, and that on him devolved the duty of arranging the details of every new apportion- ment of territory. He was also, we may sup- pose, one of the kung at the court; but all this does not affect the translation of 伯 by 'earl'.

定宅, 'to settle the residences,' must mean to do all that was necessary to be done, as de- scribed in st. 4, for the chief of Shin's taking up his residence in Sëay. I. 1. 7, 8 refer to what he should do when settled there. 登 is defined by 成, 'complete,' Yen Ts'an tries in vain to bring out a suitable meaning from the ordinary acceptance of the term, 'to ascend.' I. 8 iden- tifies him with his descendants.

St. 3. I. 1. 1—4. I. 2, = 1. 4 of last stanza. I. 3. Sëay was to be the centre of the State. The city and the country round it would be more thickly

competent for the chief himself to do so?

king further ordered his domestic bias, and the chief could not enjoy his new residence, the family was not removed to his new residence, while his

伯之傳御遷其私人而室

伯之傳御遷其私人而室

介圭。以作爾寶。莫如南土。錫爾。乘馬。我圖爾居。王遣申伯。路車。濯濯。四牡。躋躋。鈎膺。藐藐。王錫申伯。寢廟既成。既成。是營。有俶其城。申伯之功。召伯

四章

- 4 Of the services of the chief of Shin,  
The foundation was laid by the earl of Shaou,  
Who built first the walls [of his city],  
And then completed his ancestral temple.  
When the temple was completed, wide and grand,  
The king conferred on the chief of Shin  
Four noble steeds,  
With their hooks for the trappings of the breast-bands, glittering bright.
- 5 The king sent away the chief of Shin,  
With a carriage of state and its team of horses.  
'I have consulted about your residence,  
That it had best be fixed in the South.  
I confer on you a great sceptre,  
As the symbol of your dignity.

St. 4. Ll. 1—4 tell us how the earl of Shaou accomplished part of the charge committed to him. The orities will nearly all of them have it, that Ll. 1 relates to the chief of Shin's occupancy of Sēay, so that 功 is merely = 事, 'affair,' and then 營 in 1.2 is 'the building of that city.' But I must take 功 with a higher and more general meaning. The line is a prophetic description by his friend, Yin Keih-foo, of the services which the chief in his new sphere would render to Chow; and of which the foundation was laid by the earl of Shaou in fulfilling the commission given to him by the king. 俶—始, 'commencement.' 城, — 'walls;' i. e., the walls of Sēay. 寢廟, together, — 'the ancestral temple;' as in II. v. IV. 4.

Ll. 5—8. We are to suppose that now of the completion of Sēay has been sent to the court, and the king dispatches the new marquis to his fief. 藐藐 describes the appearance of the temple as deep and solemn (深貌). 躋躋

= 壯貌, 'strong-looking;'—comp. the same phrase in ii. X. 4. 鈎膺, —as in II. iii. IV. 1. 濯濯 = 光明貌, 'bright-looking.' These steeds with their equipments were tokens of the royal favour, usually granted on occasions of investiture. The subject is continued in the next stanza,

St. 5. St. 2. The state-carriage here would be one adorned with ivory, as being conferred on a prince of a different surname from the royal House;—See on II. vii. VIII. 1. The team was that described in prec. stanza. Ll. 3, 4. 圖 refers to the thought and consideration with which the king had determined on placing his relative as the chief of Shin in the South. That quarter of the kingdom required his presence and services more than any other. Ll. 5, 6. 圭 was the jade-token of rank, which the princes of States held as the emblem of their dignity, and which they carried with them when they appeared at court. I do not know that we are to find any special meaning in the adjunct of 介 = 大, 'great,' with which the *kwei* is mentioned here.

申伯申伯巡其行。既。式。疆。伯。伯。命。王。歸。還。餞。于。郾。申。伯。信。邁。王。近。王。舅。南。

Go, my uncle,  
And protect the country of the South.

6 The chief of Shin took his departure,  
And the king gave him a parting feast in Mei.

Then the chief of Shin returned, [and proceeded] to the south,  
And found himself at last in Seay.  
The king had given charge to the earl of Shaou,  
To make the statutory division of the lands,  
And to lay up stores of provisions,  
That the progress of the chief might be accelerated.

7 Martial-like, the chief of Shin  
Entered into Seay.

If it were merely the token of a marquises, it would be the 信圭; if the marquises of Shin, as chief of the South, ranked above an ordinary marquises, it may have been the 桓圭, proper to a duke; —some even say the 鎮圭, which was proper to the king himself. 寶一瑞, in the Shio, II. i. 7, meaning 'a symbol of rank.' Ll. 7, 8. 近 is used here merely as a particle, —其 in the line which we have often met with, —彼其之子. 近 is probably a mistake for 近, which is an obsolete synonym of that 其; —see Wang Yin-chic on 其 (read 記). 王舅, 'king's uncle, = my uncle. We thus know that king Seuen's mother must have been a K'ang, and that the chief of Shin was her brother. [The 舅 here = 舅氏 in I. xi. IX., where I have inadvertently translated the terms by 'mother's nephew,' instead of 'mother's brother.' Lacharme is correct in rendering them there, as 舅 here, by 'avunculus.' 'Ch'ung-wrth was duke Heen's son, and not his grandson.]

St. 6. Ll. 1-4. I have said in the introductory note, that the 還 and 歸 here seem to point to the chiefs having previously been settled in the south. A closer study of these lines, however, enables us to explain the terms without our being obliged to draw such a conclusion from them. The king gave a parting feast to the chief in Mei, the name of which still remains in one of the districts, dep. Fung-ts'ang. It lay west from the capital Haou, and as Ying-t'ih observes, 'The way from Haou to Shin did not lie through Mei. The king was then on a visit of inspection to K'e-chow, and so it was that he gave his charge and the parting-feast to the chief in Haou, who immediately after returned to Haou (還歸於鎬), and thence proceeded to Shin.' Thus the 還南 does not refer to the chief of Shin's having been formerly in the south; and 歸 need not have any more meaning than I have given it in the translation. 邁 = 行, 'to go,' 'to proceed.' 信 and 誠 intimate that the king had detained him once and again (以見王之數留, 疑於行之不果故也). 餞—sec in I. iii. XIV.

Ll. 5-8. When the chief was once on the way, there was nothing to detain him, as all previous preparations had been made for his journey. L. 6,—as l. 6 of st. 3. 時 = 積, or 'to accumulate,' or 'store up.' 糗 = 糧, = 'provisions.' 式 is the initial particle. 邁 = 速, 'to hasten.'



入于謝。徒御嘽嘽。  
周邦咸喜。戎有良  
翰。不顯申伯。王之  
元舅。文武是憲。  
申伯之德。柔惠且  
直。揉此萬邦。聞于  
四國。吉甫作誦。其  
詩孔碩。其風肆好。  
以贈申伯。

His footmen and charioteers were numerous,  
And throughout the regions of Chow all rejoiced.  
'You have got a good support:—  
Very distinguished is the chief of Shin,  
The great uncle of the king,  
The pattern of the officers, both civil and military.'

- 8 The virtue of the chief of Shin  
Is mild, and regulated, and upright.  
He will keep all these countries in order,  
And be famed throughout the kingdom.  
[I], Keih-foo, made this song  
An ode of great excellence,  
Of influence good,  
To present to the chief of Shin.

St. 7. Ll. 1—4. 番番—武勇貌, 'martial-looking';—compare the same characters in the Shoo, V. xxx. 5, where K'ung Gan-kwoh would interpret them in the same way. 嘽

嘽,—as in II. iii. IV. 4. 周邦, 'the regions of Chow,'—周人, 'the people of Chow.' In II. 5—8 we have the people of Chow congratulating one another—with little cause, as it turned out—on the security which they might now feel with regard to their southern borders.

戎—汝, 'you,'—as in II. IX. 4. 不顯,—as in I. I. 1, *et al.* 憲—法, 'to afford a pattern to.' Some take the term as—'to take a pattern from,' as if the line—'Taking the kings Wán and Woo as his pattern,' but this does not suit the connection so well.

St. 8. The author of the ode gives expression to his appreciation of his friend, and his hopes of his doing great things in the south. He shows also that he had a sufficiently good opinion of his own composition. Ll. 1—4. 惠

—順, as in III. 8, *et al.*; meaning that the chief's virtue was regulated, so as to be in accordance with reason and principle. 'It contained,' says Yen Ts'an, 'the elements of mild docility, and stout straight-forwardness, the union of which is necessary to make virtue complete.' Choo explains 揉 by 治, and 順 by 順;—'to rule,' 'to keep in obedience.' The dict. gives the character with this meaning in the 1st tone. The 2d tone gives a better meaning,—'to make what is crooked straight.' Ll. 5—8. 誦,—as in II. iv. VII. 10; with reference to the piece as intended to be sung. Choo defines 風 by 聲 'sound,' or 'notes.' I must think the meaning of the term here is 'influence.' 'It was sufficient,' says Yen Ts'an, 'to affect and move the good in men's hearts.'

The rhymes are—in st. 1, 天, 神, 申, cat. 12, t. 1; 翰, 蕃, 宣, cat. 14: in 2, 事, 式, cat. 1, t. 2; 伯, 宅, cat. 5, t. 3; 邦, 功,



生仲山甫。保茲天子。昭假于下。天監有周。懿德。彞彞。民之秉彞。有物有則。民。天。第一

1 Heaven, in giving birth to the multitudes of the people, To every faculty and relationship annexed its law. The people possess this normal nature, And they [consequently] love its normal virtue. Heaven beheld the ruler of Chow, Brilliantly affecting it by his conduct below; And to maintain him, its Son, Gave birth to Chung Shan-foo.

cat. 9: in 8, 邦庸, 田, cat. 12, t. 1: in 4, 營城成, cat. 11, 藐, 躋, 耀, cat. 2: in 5, 馬, 土, cat. 5, t. 2; 寶, 保, cat. 3, t. 2: in 6, 卽歸, cat. 16, t. 1; 疆, 糧, 行, cat. 10: in 7, 番, 嘽, 翰, 臺, cat. 14: in 8, 德, 直, 國, cat. 1, t. 3; 碩, 伯, cat. 5, t. 3.

Ode 6. Narrative. CELEBRATING THE VIRTUES OF CHUNG SHAN-FOO, WHO APPEARS TO HAVE BEEN THE PRINCIPAL MINISTER OF KING SEUEN, AND HIS DEPARTURE TO THE EAST, TO FORTIFY THE CAPITAL OR THE STATE OF TSE. Like the preceding ode, this was also made by Yin Keih-foo, to present to his friend on his departure from the court.

St. 1. 11. 1.—I would in themselves be difficult to interpret, but we get an idea of the meaning, which has been attached to them from a very early time, by Mencius' quotation of them in support of his doctrine of the goodness of human nature, and the remarks on them which he attributes to Confucius—see Mencius, V. Pt. 1. VI. 8. 蒸—衆, 'all'; and 蒸民, 'all the people,'—marked generally. 有物有則, 'there are things, and there are their laws' (則—法). But the 'things' must be understood of what belongs to the human constitution; and the critics interpret the term most generally, with reference to all man's bodily faculties and all the relationships of society. Every faculty has its function to fulfil, and every relationship its duty to discharge. The function and the duty are the laws which the human being has to observe;—the seeing clearly, for instance, with the eyes, and hearing distinctly with the ears; the maintenance of righteousness between ruler and minister, and

of affection between parent and child. This is the normal nature called 彞 in 1.3, and elsewhere denominated 常性 and 恆性. 秉, I think, must = 'to be endowed with'. In 1.4 the 'admirable virtue' is the nature fulfilling the various laws of its constitution. The student may find the following sentences of Chin Tih-sew interesting:—則者, 準則之謂, 一定而不可易也. 彞而言者, 渾然一理, 具於吾心, 不可移奪若美, 執然為其有此, 故於美德, 無不知好. 義者, 仁義忠孝, 所謂美德也. 人無賢愚, 莫不好之也. 監—視, 'to see,' 有周—the ruler of Chow; 'the same as 'the Son of Heaven' in 1.7. 昭假于下, 一昭假, as in IV. 8, 1.4, denoting the effect of king Seuen's character and conduct of his gov. on Heaven, their immediate effect being 'below,' on the multitudes of the people. Thus the line—明明在下, 赫赫在上, in 1.11. 1. As Choo Kung-t's'gen says, 明德在下, 而感格于天. The connection between these lines, and those that precede seems to be this,—that Heaven produces all men with the good nature there described, but on occasions it produces others with virtue and powers peculiar to themselves. Such an occasion was presented by the case of king Seuen, and therefore, to mark its appreciation of him, and for his help, it now produced Chung Shan-foo. So, the critics generally. As Wang Chih (王質; Sung dyn.)

produced Chung Shan-foo. So, the critics generally. As Wang Chih (王質; Sung dyn.)

仲<sup>二</sup>山甫之德。柔嘉維則。令儀令色。小心翼翼。古訓是式。威儀是力。天子是若。明命使賦。王命仲山甫。式是百辟。續戎祖考。王躬。

- 2 The virtue of Chung Shan-foo  
Is mild and admirable, according as it ought to be.  
Good is his deportment; good his looks;  
The lessons of antiquity are his law;  
He is strenuously attentive to his deportment.  
In full accord with the Son of Heaven,  
He is employed to spread abroad his bright decrees.

- 3 The king gave charge to Chung Shan-foo:—  
'Be a pattern to all the princes;  
Continue [the services of] your ancestors.  
You have to protect the royal person;

says, 民之秉彝好德蓋其常稟然天有特爲時而生者則與常稟不同所謂出乎其類拔乎其萃者。 To the same effect Yen Ts'an:—天眷宣王爲生賢佐也。 As to the personage, whose birth is thus specially ascribed to Heaven, both Mao and Choo say that the three characters 仲山甫 were his designation. This does not seem quite accurate. He was a descendant of king T'ae, styled Yu-chung (虞仲), whom king Seuen, because of his merits appointed marquis of Fan (樊侯), when he adopted 仲 as his 氏 or elau name. His surname of course was Ke (姬); and Shan-foo was his designation. After a time, the State of Fan lapsed again to Chow, and another family received it as its appanage, taking the surname of Fan. Such is the account given, after much research, by Wang Taou. The dict. appears to be wrong in saying that Fan became the surname of Shan-foo's descendants.

St. 2,—the virtue of Chung Shan-foo. L. 2.

維則 is to be referred back to 有則 in the last stanza. His virtue mild and admirable, was according to the law for it;—we might translate '—was normal.' As Leu says, 'If the mildness had gone beyond that standard, it would have been weakness.' L. 3. We must construe

令 with a *hiphil* force. As the 'Essence and Flower of the She' expands the 令儀, 一外則令善其容止. L. 5. By 古訓 'ancient lessons,' we must understand the rules and maxims of the former sage kings. 式—法, 'to take as the law,' 'to imitate.' L. 6. 力 is used as a verb, = 勉, 'to be strenuous with.' L. 7. 若 = 順, 'to be in accordance with.' King and minister were drawn together by a mutual sympathy and a common aim. L. 8. 明命, 'the brilliant orders,' belong to the king. 賦—布, 'to spread abroad,' meaning to make known, and carry into execution.

St. 3. L. 1. When the king gave the charge to Shan-foo, which is contained in ll. 2—8, we cannot tell. I apprehend it is merely the writer's way of indicating the important functions with which his hero was entrusted. L. 2. 式 = 'to give law, be a pattern, to.' 百辟 = all the princes of the States. From this line it is inferred that Shan-foo was king Seuen's chief minister (冢宰, 總領諸侯). L. 3. 戎—汝, 'you,'—as in st. 7. of pree. ode. From l. 4. it is inferred that with the office of chief minister Shan-foo united that of Grand-guardian (大保), which latter Choo thinks may have been hereditary in his family. L. 5.

Dr. C. THE VALUE OF 100 IS HERE SHOWN  
equally characterized by gentleness and firmness.  
People generally eat readily what is soft, and  
cast out of their mouths what is hard for the  
teeth; and so a bad minister will oppress those  
who cannot resist, and keep away from those  
whom it would be dangerous to meddle with.

柔亦不茹。剛亦不吐。不侮矜寡。不畏彊禦。<sup>六在</sup>人亦有言。德輶如毛。民鮮克舉之。我儀圖之。維仲山甫舉之。愛莫助之。維仲山甫職有闕。維仲山甫補之。<sup>七章</sup>仲山甫出祖。四牡

Does not devour the soft,  
Nor eject the powerful.  
He does not insult the poor or the widow;  
He does not fear the strong or the oppressive.

- 6 The people have a saying:—  
'Virtue is light as a hair,  
But few are able to lift it.'  
When I think of the matter,  
It is only Chung Shan-foo that can lift it.  
I love him, but can do nothing to help him.  
Any defects in the king's duties  
Are supplied by Chung Shan-foo.

- 7 Chung Shan-foo went forth, having sacrificed to the Spirit of the road.  
His four steeds were strong;

But it was not so with Shan-foo. 茹 = 食, 'to eat.' Choo explains it by 納, 'to receive,' 'to take in,' which hardly seems necessary. 矜, —as in II.viii.X.2, 'wifeless.' But wifeless men and widows are mentioned merely as specimens of the helpless classes, which might be safely insulted, but which Shan-foo did not insult. 彊禦, —as in I.2, 3.

St. 6. Keih-foo exalts here to the utmost the virtue of his friend. Ll. 2, 3. Virtue ought to be light and easy of practice, as it is that for which man was made; but alas! few people are actually virtuous. This a common saying of those times attested. 輶 = 輕, 'to be light.'

Ll. 3,—5. 儀 = 度, 'to estimate,' 'to calculate.' It is much better to take the term thus, than to try to keep the meaning of 匹, 'mate,'

'comrade,' which 儀 sometimes has. Ch'ing did so; and Yen Ts'an, after him, says, 'I examine, and among my comrades there is none but Chung Shan-foo who can lift up the hair of virtue. L. 5 says that he would be glad to help Shan-foo, but his virtue was complete without any help. Ll. 7, 8. 袞, —see on I. xv. VI. 1. By 袞職 we must understand 'the duties of the king,' i.e., of him who wore the 袞 dress.

We come at last, in st. 7, to the occasion on which the ode was made, the despatch of Chung Shan-foo by the king to fortify the principal city of Ts'e. We must suppose that the city was the capital of Ts'e, for if it had been any other, it would have been mentioned more particularly. We have, however, no record in history of the transaction. In the 20th year of king Le, B.C. 858, duke H'ên of Ts'e moved his capital to Lin-tszc (臨菑); but we can hardly suppose that it

永懷以慰其心。 穆如清風。 南山 甫  
 遐其歸。 吉甫作謠。 式 咩。 仲 山 甫 祖 齊。 鸞 咩  
 四 壯 驤 驤。 八 鸞 咩。 山 甫。 城 彼 東 方。 命 仲  
 入鸞鏘鏘。 王命 彭彭。 及 四 壯 彭彭。 征 夫 捷 捷。 每  
 業業。

His men were alert; He was always anxious lest he should not be equal to his commission;

His steeds went on without stopping, To the tinkling of their eight bells. The king had given charge to Chung Shan-foo, To fortify the city there in the east.

8 With his four steeds so strong, And their eight bells, all tinkling, Chung Shan-foo proceeded to T'se;— And he will soon return. I, Yin Keih-foo, have made this song:— May it enter like a quiet wind, Among the constant anxieties of Chung Shan-foo, To soothe his mind!

had remained unfortified for so long a time,— perhaps half a century. There had been many troubles in T'se, and the fortifications of its capital may have been in need of repair. I. 1. 祖 was the name for a sacrifice to the Spirit of roads, at the commencement of a journey or expedition. It would be of little use trying to ascertain what ancient personage was sacrificed to as such. I. 2,—as in II. i. VII. 4. L. 3. 征 夫,—as in II. vii. X. 2, 3. 捷捷=疾貌, expressing the rapidity with which they marched,—comp. the same phrase in II. v. VI. 4. L. 4. 常恐不及事也. It may be referred either to Shan-foo, or to his men, whom he animated with his own spirit. I. 5,—as in I. II. S. L. 6. Comp. I. 4 in II. iii. VIII. 1. 將 there. I. 8. By 東方 we are to understand T'se, in the east of the kingdom.

St. 8. L. 1,—as in III. 2. L. 2,—see II. vi. IV. 2. L. 4. Comp. L. 8 in V. 6. The line may be taken as a wish, or indicatively as in the translation, and expressing Keih-foo's confidence in his friend's ability to accomplish speedily the object of his mission. I. 5,—as in VI. 8. L. 6. It is difficult to translate the 穆 which Choo defines by 深長, 'deep and long.' Evidently it is intended to characterize the influence which the ode should have on Shan-foo, like that of a clear and quiet wind on external nature. The rhymes are—in st. 1, 則, 德, 德, cat. 1, t. 3; 下, 甫, cat. 5, t. 2; in 2, 德, 則, 色, 翼式, 力, cat. 1, t. 3; 若, 賦, cat. 5, t. 2; in 3, 考\*, 保\*, cat. 3, t. 2; 舌, 外, 發, cat. 15, t. 3. Lines 1, 2 do not rhyme together, nor with any of the others. In 4, 將, 明\*, cat. 10; 身, 人, cat. 12, t. 1; in 5, 茹, 吐.

VII. *Han yih.*

韓奕 奕奕梁山維  
禹甸之有倬  
其道韓侯受  
命王親命之  
續我祖考無  
廢朕命夙夜  
匪懈虔共爾  
位朕命不易

- 1 Very grand is the mountain of Lëang,  
Which was made cultivable by Yu.  
Bright is the way from it,  
[Along which came] the marquis of Han to receive investiture.  
The king himself gave the charge:—  
'Continue the services of your ancestors;  
Let not my charge to you come to nought.  
Be diligent, early and late,  
And reverently discharge your duties;—  
So shall my appointment of you not change.

甫, 茹, 吐, 寡\*, 禦, cat. 5, t. 2: in 6, 舉,  
舉, 助, 補, *ib.*: in 7, 業, 捷\*, 及 (prop.  
cat. 7), cat. 8, t. 3; 彭\*, 鏘, 方, cat. 10: in 8,  
麟, 喈, 齊, 歸, cat. 15, t. 1; 風\*, 心, cat.  
7, t. 1.

Ode 7. Narrative. CELEBRATING THE MARQUIS OF HAN:—HIS INVESTITURE, AND THE KING'S CHARGE TO HIM; THE GIFTS HE RECEIVED, AND THE PARTING FEAST; HIS MARRIAGE; THE EXCELLENCE OF HIS TERRITORY; AND HIS SWAY OVER THE REGIONS OF THE NORTH. The ode is referred by the Preface to the time of king Seuen, which is not controverted by any of the critics, and the authorship to Yin Keih-foo, but this point is not so clear. The ode itself does not say it, nor is there any authority for it independent of the statement in the Preface. The Han which is spoken of was a marquissate, held by Kes, sprung from one of the sons of king Woo. After the time of king Seuen, it was extinguished by the State of Tsin, and assigned to one of the ministers of that growing dominion, who took the clan-name of Han. It subsequently, on the breaking up of Tsin, after the Ch'un Ts'ëw period, became one of the seven great States into which the kingdom was divided,—of much larger dimensions than the original marquissate of Han.

St. 1. Ll. 1, 2. 'Mount Lëang,'—see on the Shoo, III. i. Pt. i. 4. It was considered the 'guardian hill' of Han (韓之鎮). 奕奕

is defined by 大, 'great;' but Wang Taou remarks that the reduplication of 奕 here is not to be taken as setting forth the great size of the mountain, but as a dignifying description of it (美大之詞). I think he is correct, and have translated accordingly. 甸—治,

'to regulate.' 治 is the term, in the passage of the Shoo referred to, applied to Yu's dealing with mount Lëang, whatever that was, when the inundation of the Ho was remedied, and the country around made capable of cultivation.

Ll. 3, 4. The most natural interpretation of these lines is that the prince of Han, after the death of his father, came by the regular route of communication, which was in good condition, to the capital, to receive the king's confirmation of his succession. Maou, however, refers the 道, to the method of king Seuen's administration, brilliantly reformed from the disorder which marked the reign of his father; and 命 he understands of the prince's appointment to be chief of the regions of the north (侯伯). To this I cannot agree.

Ll. 5—12 Contain the king's charge to the new marquis. L. 7. 朕 is the royal 'we' or 'our.' 命 is the appointment of the prince, and all which was implied in it. 無廢—'do not neglect,' 'do not allow to come to nought.'

鳥。錯。衡。左。鉤。膺。鏤。赤。錫。第。淑。王。介。侯。孔。以。  
修。入。圭。王。錫。侯。韓。章。綏。第。淑。王。介。侯。孔。以。  
四。壯。戎。不。庭。方。以。

Be a support against those princes who do not come to court,  
Thus assisting your sovereign.

2 With his four steeds, all noble,

Very long, and large,  
The marquises of Han came to court,  
With the large sceptre of his rank,—  
He entered and appeared before the king.  
The king gave him

A fine dragon-flag, with its feathery ornaments;  
A chequered bamboo-screen, and an ornamented yoke;  
A dark-coloured robe with the dragons on it, and the redshippers;  
The hooks for the trappings of the breast-bands, and the carved  
frontlets;

I. 9. 共一供, 'to discharge'; 虔一敬, 'reverently'; 爾位, 'your position'; 爾職, 'your duties'; i. e., the duties of your position; I. 10. 易一改, 'to change'; I. 11.

Maou takes 庭一直, 'straight';—as in II. vi. VIII. 1. But 不庭 is in the Tao-chuen a denomination of States whose princes did not, as was their duty, present themselves on the regular occasions in the king's court. The now

marquis was to prove himself a support of the throne against such leaders of insubordination. This gives 幹 a pregnant signification, —作

楨幹而正之. Choo defines it here simply by 正, 'to correct'. I. 12. The king indicates himself by 辟, here = 'sovereign.'

St. 2. I. 1—5 belong to the marquises' pre-senting himself at court. I. 1—2. 奕奕, —much as in st. 1, denoting the splendid app. of his horses. 修=長, 'long'; 張=大, 'large'. I. 8, 4. 觀=見, 'to appear before';—it is the term appropriate to the feudal princes appearing before the king. The 介圭 is here the sceptre belonging to the marquises of

Han,—granted originally by the king; and the prince now brought it with him, that it might be verified at the court, and so vindicate his claim to succeed to the State.

I. 6—12 give an enumeration of gifts conferred by the king. The critics say they are extraordinary, and king Seuen would show how well he knew to reward loyal duty. I. 7. 旂

—as in II. 1. VII. 3, et al. 淑=善, 'good'; but we must take the term here as = 'splendid'. So Ching (旂之善色者). By 綏 (in diet, read *ju*) 享 we are to understand the pennon or signal, carried at the top of the staff to which the banner was attached, made of dyed feathers

of ox-tails, as a piece of blazonry (以為表臺), and somehow indicative of the rank of him who used it. I. 8. 臺第, —as in II. III. IV. 1; 錯衡, —it, st. 2. I. 9. 左裘, —as in II. VII. 1. 赤鳥, —as in I. xv. XII. I. 10. 鉤膺, —as in V. 4. 'An ornament on the forehead of the horse was called *yang* (馬

眉上飾曰錫). It was made of metal,

有且。侯氏燕胥。乘馬路車。籩豆。及蒲。其贈維何。其蔌維何。維何。魚鼈鮮魚。清酒百壺。其殽。于屠。顯父餞之。韓侯出祖。出宿。金厄。鞞鞞淺幘。脩革。

The leaning-board bound with leather, and a tiger's skin to cover it,

The ends of the reins, with their metal rings.

3 When the marquis of Han left the court, he sacrificed to the Spirit of the road;

He went forth, and lodged for the night in Too.

There Hëen-foo gave him the parting feast;—

With a hundred vases of clear spirits.

And what were the viands?

Roast turtle and fresh fish.

And what were the vegetables?

Bamboo sprouts and *poo*.

And what were the gifts?

A carriage of state with its team.

Many were the vessels of sauces and fruits;

And the other princes [at court] joined in the feast.

engraven or inlaid (鏤). L. 11. 鞞鞞, — the *k'ang* was a cross-board fixed in the the carriage, against which the parties in it might lean, and for the sake of greater strength it was bound with leather (橫木可憑者, 以鞞鞞持之, 使牢固). 淺 is taken for 虎皮, 'a tiger's skin,' so called from the shortness of the hair. This was laid over the leaning board to cover it (幘). L. 12. 脩革, — as in II.ii.IX.4. The 金厄 were metal rings, with which these ends of the reins were fitted and ornamented.

St. 3. L. 1. 出 refers to the new marquis's leaving the capital, on his return to Han. 祖, — as in VI. 7. L. 2. 屠 must be the name of

some place not far from the capital, where the marquis halted, — no doubt, in expectation of the parting feast. L. 3 餞, — as in V. 6. Hëen-foo must have been some noble and high minis-

ter, delegated by the king to preside at the parting-feast. Some erroneously suppose that it was given as by himself (奉王命也).

非朋友私餞; Këang). L. 4 is intended to show on what a large scale it was. L. 6.

魚鼈, — as in II.iii.III. 6. L. 7. 藟 is a general name for culinary vegetables (菜茹

之總名). L. 8. The 筍, or bamboo sprouts, are well known as a vegetable; but I

cannot tell what the *poo* were. In the Chow Le, however, I.v. 61, we find them mentioned

as one of the staple articles for the vegetable dishes, under the name of 深蒲, which Biot

has translated by '*des pieds de jonc pris au fond de l'eau*.' L. 10. The carriage would be one of those adorned with metal, as the marquis was

a Ke. L. 11. 且 has given to it here the meaning of 多貌, 'the app. of being many.' L. 12.

侯氏, 'the princes,' is a designation of the



其盈門。顧之。如雲。從。不。顯。八。里。迎。交。汾。  
韓侯之甥。取妻。王之。韓侯。迎。交。汾。  
止。千。彭。彭。八。里。迎。交。汾。  
百。兩。不。顯。八。里。迎。交。汾。  
鸞。鏘。鏘。不。顯。八。里。迎。交。汾。  
其。光。諸。弟。從。不。顯。八。里。迎。交。汾。  
之。如。雲。從。不。顯。八。里。迎。交。汾。  
韓侯之甥。取妻。王之。韓侯。迎。交。汾。

4 The marquises of Han took to himself a wife,—

A niece of king Fun,

The daughter of Kwei-foo.

The marquises of Han went to receive her,

To the residence of Kwei.

His hundred chariots were in grand array,

The eight bells of each emitting their tinkling;—

Illustrious was the glory [of the occasion].

The virgins, her companions, followed the lady,

Leisurely like a beautiful cloud.

The marquises of Han looked round at them,

Filling the gate with their splendour.

other princes who were at court at the time

(觀禮諸侯來朝者之稱。I

prefer to take 胥 as the final particle, instead

of 一相, with 燕胥 for 相胥 on ac-

count of the rhyme. Choo mentions both con-

structions, himself preferring the latter. I think

he would also restrict 侯氏 to the marquises

of Han, though he explains the phrase as has

been done above. The view in the translation

however, is quite legitimate. K'ang-shing says,

諸侯在京師未去者,於顯父

饌之時,皆來相與燕,其意

且然榮其多也。

St. 4. The marriage of the young prince. To

this the marquises seems to have proceeded im-

mediately after his return to Han. It was

the rule, indeed, that marriage should follow

immediately that a feudal prince had concluded

the mourning for his father, and had received

the royal sanction to his succession. L. 2. By

king Fun we are to understand king Le, who

was so styled from the river Fun, which was

near Che where he lived so long after he was

driven from the throne. One of Le's sisters

must have been married to the father of the

lady, so that she was his 甥, or niece. Kwei-

foo was probably the designation of the father

of the lady; or, as King-tai says, Kwei may

have been his clan name, and Foo the designa-

tion. That he was a minister of the court of

Chow is inferred from l. 2 of next stanza. Had

he been one of the feudal princes, his State

would have been mentioned. His surname, it

appears also from next st., was K'uei,—the

surname, acc. to tradition, of one of the sons

of Hwang-te. Ll. 4—5. 迎 intimates that the

marquises went in person to meet his bride. 止

is the final particle. 里一居, 'the place of

residence,' This was probably the city assigned

to Kwei-foo, and would not be far from the

capital (必在王城外; Ho K'uei). Ll.

6, 7. 百兩,—as in l. ll. I; 彭彭,—as in l.

viii. x. 3. L. 7,—as is VII. 7. L. 8,—as in l. ll.

5. Ll. 9, 10. 諸弟,—all the younger sisters.

The bride was accompanied by a younger sister

and a cousin,—virgins from the harem of her

father. Then two Houses of the same surname

sent, each, a young lady with similar suite, to

accompany her; so that a feudal prince was

said to marry nine ladies at once (諸侯一

娶九女). All these must be included in

the 諸女, and might well be said to look like

a cloud. Maou defines 祁祁 by 徐靚,

'leisurely and adorned.' The marquises might

well look round and admire.

完。以先祖受命。因溥<sup>六章</sup>彼韓城。燕師所  
 既令居。韓姑燕譽。有<sup>五章</sup>罷。有貓有虎。慶  
 甫。麀鹿嘯嘯。有熊  
 川澤訐訐。魴鱖甫  
 如韓樂。孔樂韓土。  
 到。爲韓姑相攸。莫  
 蹶父孔武。靡國不

- 5 Kwei-foo is very martial,  
 And there is no State which he had not visited.  
 When he would select a home for Han-k'eih,  
 There seemed none so pleasant as Han.  
 Very pleasant is the territory of Han,  
 With its large streams and meres,  
 Full of big bream and tench;  
 With its multitudes of deer,  
 With its bears and grisly bears;  
 With its wild-cats and tigers.  
 Glad was he of so admirable a situation,  
 And here Han-k'eih found rest and joy.

- 6 Large is the wall of [the city of] Han,  
 Built by the multitudes of Yen.  
 As his ancestor had received charge

St. 5. LL 1—4. I have referred, on the last stanza, to the evidence these lines supply that Kwei-foo was a high minister of the court, who had been employed on many missions to the different States. He had, evidently, and very properly, taken the opportunity to look out for a good match for his daughter; and Ying-tah is troubled, unnecessarily, to defend him against a charge of violating the established rule that the family or friends of the gentleman must take the initiative. 韓姑 is the daughter,—a K'eih originally, and then distinguished from all other K'eih's as the wife of the prince of Han.

LL 5—10 are descriptive of the pleasantness of Han. 訐訐 and 甫甫 set forth the large size of the rivers and marshes, and of their finny inhabitants. 麀鹿,—see i. VIII. 2; but evidently they give us the idea in this place of 'deer generally.' 嘯嘯=衆, 'to be in multitudes.' 貓, 'a cat,' is here—a wild-cat. 'It

seems strange,' says Fan Ch'oo-e (范處義; Sung dyn.). 'that these wild creatures should be mentioned in proof of the pleasantness of the country; but they came into the mind of the poet, and their existence in such numbers showed how the country abounded in woods. Moreover, the skins of the bears could be worn, and their flesh would afford good eating; while the wild cats would destroy the vermin, and the tigers the wild boars which preyed upon the fields!' L. 1 has for its subject Kwei-foo. 慶

(=喜) 既—既慶, the inversion being more euphonious. L. 12. 燕=安, and 譽=樂,—as in the translation.

St. 6. LL 1, 2. 溥=大, 'to be large.' Yen was the State to which Shih, the duke K'ang of Shaou, was appointed; and it would appear that he had been entrusted with the charge to build and fortify the capital of the principality

called 'States' by courtesy. L. 8. 因, —as in L. 4. L. 9. 10. The 實, —as in II. L. 6, where see the remark of Keang Ping-chang upon the term. The walls, mounts (臺—城池), fields, and revenues, are those of Han, though I should like to think it was part of the duty of the mar-quis to promote the civilization of the wild tribes. 敵—治其田畝, 'to manage his fields; 籍—正賦稅, 'to adjust his re-venues; meaning that he should attend to the cultivation of the country on the Chow system of mutual aid. L. 11, 12. 豹 is given in the Urh-ya as 白狐, 'a white fox.' Other authorities make it a kind of tiger or leopard; some, the white or polar bear. The 皮 must be carried on to L. 12. 豹 is a kind of leopard or pan-ther;—see I. II. XIV. 1, et al. 熊,—as in II. V. 5, 6. The author of the Japanese plates says he does not know either of these animals.

四方既平。告成于王。經營四方。武夫洸洸。江漢湯湯。淮夷來鋪。匪安匪舒。既設我旗。既出我車。

We had sent forth our chariots;  
We had displayed our falcon-banners.  
There was no resting, no remissness;—  
Against the tribes of the Hwae were we marshalled.

- 2 Large flowed the Këang and the Han,  
And grandly martial looked the troops.  
The whole country had been reduced to order,  
And an announcement of our success had been made to the king.  
When the whole country was pacified,

The rhymes are—in st. 1, 甸, 命\*, cat. 12, t. 1; 道\*, 考\*, cat. 3, t. 2; 解, 易, 辟, cat. 16, t. 3: in 2, 張, 王, 章, 衡\*, 錫, cat. 10; 幟 (prop. cat. 15), 厄, cat. 16, t. 3: in 3, 祖, 屠, 壺, 魚, 蒲; 車\*, 且\*, 胥, cat. 5, t. 1: in 4, 子, 里, cat. 1, t. 2; 彭\*, 鏘, 光, cat. 10; 雲, 門, cat. 13: in 5, 到, 樂\*, cat. 2; 土, 訐, 甫, 嘆, 虎, cat. 5, t. 2; 居, 譽, t. 1: in 6, 完, 蠻, cat. 14; 貉\*, 伯\*, 壑, 籍\*, cat. 5, t. 3; 皮\*, 罷\*, cat. 17.

junction at the present Han-k'ow;—see on the Shoo, III. i. Pt. ii. 8, 9, *et al.* The troops had marched thither from the north, and then pursued their course along the united stream, thus placing themselves on the south of the tribes about the Hwao. It is remarked that they could safely take that decided course, because the tribes of King Chow had previously been reduced to order, as related in II. iii. IV. 浮浮, describes 'the appearance of the vast volume of the rivers (水盛貌).' 武夫 is to be taken of the troops of the expedition generally,—all 'warriors.' 滔滔,—as in I. viii. X. 4. L1. 3, 4. 安,—to rest,' to take the thing easily; 遊,—to wander,' to march in a sauntering manner. 來,

hero and throughout the ode, —是. So, Wang Yin-che. This view of the character makes the construction simple and easy. The statement that the troops were come to seek the enemy strikingly sets forth their ardour. L1. 5, 6. See II. i. VIII. 2. L1. 7, 8. 舒—寬舒, 'to be remiss.' 鋪—陳, 'to marshal,' or to 'be in array.' The Hwae,—see on the Shoo, III. i. Pt. ii. 11.

St. 2. The expedition had been entirely successful, and we must suppose that the army was now returned to the junction of the Këang and the Han, and was halting till an answer should be received from the king to the announcement of the success which had been made. L1. 1, 2. 湯湯,—as in I. viii. X. 3. 洸洸—武貌, 'martial-looking.' L1. 3, 4 must be translated in the past-complete tense. L1. 3, 4. The 四方 refers to all the quarters of the country occupied by the tribes against which the expedition had been sent. 經營,—we

Ode 8. Narrative. CELEBRATING AN EXPEDITION AGAINST THE MORE SOUTHERN TRIBES OF THE HWAE, AND THE WORK DONE FOR THE KING IN THEIR COUNTRY, BY HOO, THE EARL OF SHAOU, WITH THE MANNER IN WHICH THE KING REWARDED HIM AND HE RESPONDED TO THE ROYAL FAVOUR. This is another of the odes of king Seuen's time, and the expedition celebrated in it is assigned in the common chronology to the second year of his reign, B. C. 825 (or, counting A. D. as 1, 826). The Preface attributes its composition, as in the case of the prec. ode, to Yin Keih-foo; but the internal evidence of the piece is sufficient to discredit such an authorship. The 我 in st. 1 shows that it was written by some one—one of the officers—in the expedition; and the date of the composition is to be placed at the time indicated in the second stanza, when the army had returned in triumph to the junction of the Këang and the Han. The earl of Shaoou who commanded in it is the same whose services at the formation of the State of Shin are commemorated in ode 5.

St. 1. L1. 1, 2. The mention of the Këang and the Han together indicates to us their point of

南疆王國來極于  
 海于理至于  
 土四方。匪疾匪棘。我疆辟王  
 命召虎之辭。  
 江漢寧。載  
 靡有國。爭。王。心時  
 王。庶定。

The king's State began to feel settled.  
 There was then an end of strife,  
 And the king's heart was composed.

3 On the banks of the Kiang and the Han,  
 The king had given charge to Hoo of Shaou:—  
 'Open up the whole of the country;  
 Make the statutory division of my lands there;  
 Not to distress the people, nor with urgency,  
 But making them conform to the royal state.  
 Make the larger and the smaller divisions of the ground,  
 As far as the southern sea.'

had planned and built? i.e., we had reduced it to order, we had done all that could be done for it. 成—'success,' the accomplishment of all that had been intended. Ll. 5, 6. 四方, —as in l. 3. 王國 must be taken, I think, of the royal State, the king's domain. 庶 is defined by 幸. It expresses an auspice very confidently. In l. 7 the writer perhaps expresses himself too strongly, as if, with the pacification of the Hsue tribes, there was an end of strife and confusion throughout the kingdom (其時 靡有叛戾乖爭者). 載 is the particle. Yen T'san draws a conclusion from this stanza, which can hardly command our assent, that the enemy had submitted without fighting (淮夷望風而服, 不待戰).

St. 3, it seems to me, must be taken as retrospective. The king's charge in it is not in reply to the announcement of success, but that which had been sent to the general, when the army had reached the junction of the rivers on its forward march. If we do not take it thus, we must suppose that the earl of Shaou had again returned to the country which he had subdued; of which there is no intimation. We had to take the second stanza of the story of duke Luw in the same retrospective way. Ll. 1, 2. 將— as in l. vi. VII. 1. 虎 was the name of the earl of Shaou; more commonly known by the honorary title given to him, after his death, of duke Shu.

國, —as in prec. stanza. 極 is here defined by 中 and 中之表, 'that which is exactly in the centre,' that which will serve as a standard rule.' Such rule l. 3 in i. III. 4. 于 can be afforded. Ll. 6,—comp. l. 3 in i. III. 4. 于 can be regarded no more than 乃 there. The only difference in the lines is that here we must use the imperative, instead of the indicative. There is no necessity to take 于 = 往, as Kiang does. 'The southern sea' indicates the sea about the mouth of the Kiang and north of it to the Hsue. We have a memorable note of the idea of the geography of his kingdom possessed by king Seuen.

(穆公). We are not to think that the king came in person and gave the charge; but that he sent it (非謂宣王臨江漢之地而命之; Ch'in P'ang-fei). We see from it that the king's object was not so much the subjection of the wild tribes, as the permanent order and settlement of the country. Ll. 3. 時, —as in i. VII. 2. Ll. 4,—comp. l. 6 in v. 3. By the the king asserts it as belonging to himself. The territory had not been assigned to any feudal prince, and he was willing, probably, that the aborigines should continue to occupy it, and they would only acknowledge his authority, and observe his regulations. Ll. 5, 6. The earl was to execute his charge wisely, and with due consideration for the now submissive people. 王

王命召虎。來旬來宣。文武受命。召公維翰。無曰予小子。召公是似。肇敏戎公。用錫爾祉。<sup>五</sup>釐爾圭瓚。秬鬯一卣。告于文人。錫山土田。于周受命。自召祖命。虎拜稽首。天子萬年。

- 4 The king gave charge to Hoo of Shaou:—  
 'You have everywhere diffused [and carried out my orders].  
 When Wān and Woo received their appointment,  
 The duke of Shaou was their strong support.  
 You do not [only] have a regard to me the little child,  
 But you try to resemble that duke of Shaou.  
 You have commenced and earnestly displayed your merit;  
 And I will make you happy.

- 5 'I give you a large libation-cup of jade,  
 And a jar of herb-flavoured spirits from the black millet.  
 I have made announcement to the accomplished one,  
 And confer on you hills, lands, and fields.  
 In [K'e-]chow shall you receive investiture,  
 According as your ancestor received his.'  
 Hoo bowed with his head to the ground, [and said],  
 'May the Son of Heaven live for ever!'

In stt. 4, 5 we seem to have the reply of the king to the announcement of success. I cannot agree with K'ang in regarding st. 4 as merely a continuation of the charge in st. 3 (與上章皆一時事). Even he and the others who take the same view are obliged to find in st. 5 the reward conferred on the victorious leader; but these two stanzas are connected together. The 王命 of l. 1 in 4 extends to l. 6 in 5. The 命 may be used with reference to any royal communication. In st. 4, the second and other lines, on the view of the whole which I adopt, must be taken indicatively. 旬, —as in III. 1. 宣=布, 'to spread abroad;' i. e., the orders which he had received from the king. Ll. 3, 4. The 文武 are kings Wān and Woo; and the 召公 is the great Shih, duke K'ang,

the founder of the House, who was one of their principal supporters. 翰=幹 as in II. vii. l. 3, et al. Ll. 5, 6 are intended to depreciate the king himself and exalt the earl. The king was not to be compared with Wān and Woo, but Hoo was a true descendant of Shih. Ll. 7, 8. 戎公=汝功, 'your meritorious service.' 用=以, 'thereon,' 'therefore.' The happiness which the king would give is that detailed in st. 5. l. 1. 釐=賜, 'to give;' as in ii. III. 8. 圭瓚 is the same as 玉瓚 in i. V. 2; —see the notes there, and on i. IV. 2. Ll. 2. Comp. in the Shoo, V. xiii. 25. The cup and the spirits would be used by the earl in sacrificing in his ancestral temple. But there were more substantial rewards for him in the shape of an increase of territory, —hills and fields (土田 are taken together). 文人, 'the accomplish-





旅。行。父。命。王<sup>二</sup>惠。既。以。整。  
率。戒。左。程。謂。此。敬。修。我。  
彼。我。右。伯。尹。南。既。我。六。  
淮。師。陳。休。氏。國。戒。戎。師。

'Put my six armies in order,  
And get ready all my apparatus of war.  
Be reverent, be cautious,  
That we may give comfort to the States of the south.'

- 2 The King said to the Head of the Yin clan,  
'Give a charge to Hëw-foo, earl of Ch'ing,  
To undertake the arrangement of the ranks,  
And to warn all my troops.  
Along the bank of the Hwae,

定爭寧, cat. 11; in 3, 辭虎, 土, cat. 5, t. 2; 棘極, cat. 1, t. 3; 理海, *ib.*, t. 2; in 4, 宣翰, cat. 14; 子, 似, 祉, cat. 1, t. 2; in 5, 旨 (prop. cat. 3), 人, 田, 命\*, 命\*, 年, cat. 12, t. 1; in 6, 首, 休, 考\*, 壽, cat. 3, t. 2; 子, 已, cat. 1, t. 2; 德國, *ib.*, t. 3.

Ode 9. Narrative. CELEBRATING AN EXPEDITION OF KING SEUEN AGAINST THE MORE NORTHERN TRIBES OF THE HWAE,—ITS IMPOSING PROGRESS AND COMPLETE SUCCESS. The Preface ascribes the composition of the piece to duke Muh of Shaou, the earl Hoo of the preceding ode,—whether correctly or not we cannot tell. The title—*Chang woo*, 'always martial'—has occasioned much speculation, as it is not taken, as is the case with the titles generally, from any line of the piece. It may be, as Twan Ch'ang-woo says, that this circumstance shows that the title possesses a peculiar significance; but the attempts to discover it have been unsuccessful. According to the Chinese canon, 關之可也.

St. 1. *The appointment of a commander-in-chief.* The king accompanied, we shall find, the expedition in person, but he wisely entrusted the actual command of the armies to an officer of experience. L. 1 is appropriate to the orders of the king, it being considered necessary that anything emanating from him should be described in grand terms. L. 2. 卿士 = 'minister;' with reference, I think, to the office of Grand-master, which, it appears from l. 4, was held by Hwang-foo, who was now appointed commander-in-chief. He was a descendant, we are told in l. 3, of Nan Chung, the same who is celebrated in II. i. VIII., as having done good

service to the State against the Hëen-yün, in the time of king Wan. A minister, styled also Hwang-foo, is mentioned in II. iv. IX. as a very bad and dangerous man in the time of Yëw, Seu'en's son and successor. Both character and years forbid us identifying him with the worthy in the text; but he may have been his son. Ll. 5—8 contain the charge proper given to the general, though some critics also include in it ll. 3, 4. 六師,—see on i. IV. 3. King Seu'en would take the field with all his forces. The

以 in l. 6 can only have the force of 'and.' 戎 = 兵器, 'military weapons,' = all the apparatus of war. Ll. 7, 8. The States of the South are all those in the province of Seu which were harassed and disturbed by the movements of the wild tribes that necessitated the expedition. It was to be conducted specially with a view to their relief and comfort. We can hardly do other than translate l. 7 in the imperative mood, though 既 is the sign of the past tense. The command is in the substance of the lines rather than in the form of them. As Ying-tah expands them, 師嚴器備, 當恭敬臨之, 又當戒懼而處之, 施仁愛之心, 於此南方淮浦之旁國, 勿得暴掠, 爲民之害也.

St. 2. *The charge to the minister of War.* Ll. 1, 2. 尹氏, —'The Yin,' or the Head of the Yin clan. This is Yin Keih-foo, author of several pieces in this Book, and whose own military services against the Hëen-yün are commemorated in II. iii. III. He appears here as the 內史, 'Recorder of the Interior,' or secretary to the king, and transmits his orders to Hëw-foo, earl of Ch'ing, a district in the



III. ONE IX.  
DECADE OF T'ANG.

震。雷如霆。  
震。驚徐方。  
遊。徐方繹。  
保。作匪紹。  
嚴。天子舒有  
赫赫業業。  
事就緒。  
不留不處。  
三土。  
浦省此徐士。

To see the land of Su,  
[husbandry] may proceed

That the order;  
Full of grandeur and strength,  
The Son of Heaven looked majestic.  
Leisurely and calmly the king advanced,  
Not with his troops in masses, nor in broken lines.  
The region of Sen from stage to stage was moved;  
It shook and was terrified,—the region of Sen.  
As by the roll of thunder or its sudden crash,  
The region of Sen shook and was terrified.  
The time without returning,  
the time without returning,  
are, but mentions the view w  
not understand what the 'thr  
tion (三皇之

Full of grandeur and  
The Son of Heaven looked on  
Leisurely and calmly the king  
Not with his troops in masses,  
The region of Sen from stage to stage was moved;  
It shook and was terrified, the region of Sen,  
As by the roll of thunder or its sudden crash.  
The region of Sen shook and was terrified.

Not with his troops in massed  
Leisurely and  
The region of Sen from stage to stage  
The region of Sen was terrified,—the region of Sen,  
It shook and was terrified, or its sudden crash,  
As by the roll of thunder and was terrified.

The region of Sen shook and was terrified. As by the roll of thunder or its sudden shock and was terrified. The region of Sen shook and was terrified.

As by the region of Sea Sh...

The region of Sea Sh...

domain, near to Fung, who was Seuen's

not understand what was view w...

the translation (三皇之...

to go on as in a thread.

on the plan which was propo...

springs, summer, and autumn...

interruption notwithstanding.

armies.

St. 3. The majestic ad...

was inspired by it. II. 1

赫 by 顯, 'distinguisht'

'great', or 'grand', 崇

Choo does not

what is said in

The substance of

戒 = 警告, 'to address

the line here, indeed, is equivalent

were all in good order. I. 4. 師旅—as in II.

the forces their several places, and see that they

new-foo would assign to the diff. divisions of

ones, 左有一, 'on the left, on the right,

mand. I. 3 陳行, 'to marshal the

expedition under Liwang-foo, as second in

ister of War (司馬), and would act in

As by the region of Sea Sh...

[illegible][illegible]

too would assign to  
forces their several places, and see  
all in good order. I. 4. 師旅, 'as in II.  
V. 3. 1. 9. The line here, indeed, is equivalent  
that into three. 戒 = 誓告, 'to address  
the way of admonition.' The substance of  
address would be to march along; 淮浦.  
I. 2. 4. Choo does not  
'great,' or 'grand,' 赫 by 顯, 'distinguishi  
awe inspired by it. St. 3. The  
mentions Mao's defin  
I have followed. 姜, 'calmly; 作 =  
By 王 we must un  
紹 = 衆, 'forces.  
in masses. The  
of, or to examine; 'The  
would take

[illegible]

...the re-establishment of order. I. 7. 留宿兵以鎮之, stationing  
secure the re-establishment of order. I. 7. 留宿兵以鎮之, stationing  
little more than the presence of his armies to  
視察, or, to see; or, to examine. The  
tion celebrated in the prec. ode. L. 6. 嘗 =  
outh of it having been dealt with in the expedi-  
further bank of the river, the tribes on the  
se would be the seat of the war; and on the  
the banks of the Ilwaco (浦=源). Along  
—8. 率=循, 'to march along;  
address would be to enforce  
e way of and

I have followed.  
mentions Maou's ad-  
安, 'calmly'; 作=  
By 王 we must un-  
紹=紹 forces.  
L. 5—8. 纓 =  
uninterrupted su-  
and agitated,  
terror.' I. 7.

安, calmly, 11  
 By 王 we must un-  
 紹 = 紹 =  
 渡 broken lines. The  
 in masses.  
 forces.  
 11.5-8. 纓 =  
 uninterrupted su-  
 and agitated.  
 terror.' L. 7, 1-

[illegible]

王<sup>四</sup>奮厥武。如震如  
怒。進厥虎臣。闕如  
虤虎。鋪敦淮濱。仍  
執醜虜。截彼淮浦。  
王<sup>五</sup>師之所。如飛如  
翰。如江如漢。如山  
之苞。如川之流。縣  
縣翼翼。不測不克。  
濯征徐國。

- 4 The king aroused his warlike energy,  
As if he were moved with anger.  
He advanced his tiger-like officers,  
Looking fierce like raging tigers.  
He displayed his masses along the bank of the Hwae,  
And forthwith seized a crowd of captives.  
Securely kept was the country about the bank of the Hwae,  
Occupied by the royal armies.

- 5 The royal legions were numerous;  
[Swift] as if they flew on wings,  
[Imposing] as the current of the Këang and the Han;  
Firm as a mountain;  
Rolling on like a stream;  
Continuous and orderly;  
Inscrutable, invincible;  
Grandly proceeding to set in order the States of Seu.

St. 4. The whole region of Seu was moved and awed by the invading force. This st. tells us how any resistance that was offered was dealt with. L. 2—如震雷之怒, 'like the rage of shaking thunder.' Le Ch'oo-e observes that the two substantive words in the line are to be construed together, without reference to the 如 between them, such repetition of a term being merely one of the characteristics of the ancient style (一句, 雖有兩如字, 乃古文之一體). Këang observes that the 進, 'to advance,' in l. 3 was the work of Hëw-foo. It may have been so; but it suited the poet's purpose to ascribe it to the king. 'The tiger officers' are to be taken of the officers of the army generally (泛言, 不止皇父休父). L. 4. 闕—奮怒之貌,

'the app. of being furiously angry.' 虤 denotes a tiger who has lashed himself into rage. L. 5. 鋪—as in VIII. 1. 敦=厚, 'thick.' Choo gives, apparently for 鋪敦, 厚集其陳—as in the translation. 濱=浦, 'a river's banks.' L. 7. 仍=就, 'to come to,'=forthwith. 醜(=衆)虜, 'a crowd of captives.' L. 7. 截 denotes 'the appearance of being guarded against all attempts (截, 然不可犯之貌).' The king's army was between the seat of trouble and the Hwae. The wild tribes could not cross it, nor receive any succours from the other side.

St. 5 gives a glowing description of the king's army. 曄曄,—as in II. iii. IV. 4. L. 2 in-

王猶允塞  
徐方既來  
徐方既同  
天子之功  
四方既平  
徐方來庭  
徐方不回  
徐方還歸  
王曰還歸

6 The king's plans were directed in truth and sincerity; And the region of Sen came [at once to terms]; Its [chiefs] were all collected together;— Through the merit of the Son of Heaven. The country was all reduced to order; Its [chiefs] appeared before the king. They would not again change their minds, And the king said, 'Let us return.'

X. Chen yang.

大厲。此降不辜。孔填。我惠。不昊。天。瞻。印。瞻。印。

1 I look up to great Heaven, But it shows us no kindness. Very long have we been disquieted, And these great calamities are sent down [upon us].

king felt assured that they would not rebel again. Choo and the diet explain 同  
'to disobey.'  
The rhymes are—in st. 1, 士 (prop. cat. 1), 祖, 父, 戎 (prop. cat. 9), cat. 5, t. 2; 戒, 國, 緒, 驚, cat. 5, t. 2; in 3, 遊, 驤, 虎, 虜, 浦, 所, 驚, cat. 5, t. 1; in 4, 武, 怒, 漢, 來, cat. 1, t. 3; 同, 功, 來, cat. 1, t. 3; 同, 歸, cat. 15, t. 1.  
Ode 10. Narrative; but allusive in the last stanza. The writer deprecates the misery and oppression that prevailed, and intimates that they were caused by the interference of woelex and evuuchs in the government. The Preface says that this piece was composed by the earl of Han against king Yew. There can be no doubt, I think, that it belongs to the time of Yew, for it will not suit the reign of any head-quarters in Sen—his court for the time. There had not been time to test the sincerity of their submission, but the

庭 almost before the king's court, but his plans were developed. L. 5. The rebellious had come to submission which the king's plans were crowned with success. The king seems to denote the rapidity with way it was so the poet does not say. The serpence. L. 1. 猶=道. But in what St. 6 gives the successful conclusion of the en-terprise. L. 1. 猶=道. But in what St. 6 gives the successful conclusion of the en-terprise. L. 1. 猶=道. But in what

允塞. 'was true and real.' But in what St. 6 gives the successful conclusion of the en-terprise. L. 1. 猶=道. But in what

測=不可知也; 不克=不可勝. L. 8. 懼=大, 'grandly.' 征 is here L. 5, et al.; and L. 7, its invincibility (不測=不可知也; 不克=不可勝. L. 8. 懼=大, 'grandly.' 征 is here

lines, and their adjustment (驤驤—as in II. VII. 5, et al.; and L. 7, its invincibility (不測=不可知也; 不克=不可勝. L. 8. 懼=大, 'grandly.' 征 is here

ing appearance (comp. in II. iv. V. 1); L. 5, its and firmness advance; L. 6, the continuousness of its lines, and their adjustment (驤驤—as in II. VII. 5, et al.; and L. 7, its invincibility (不測=不可知也; 不克=不可勝. L. 8. 懼=大, 'grandly.' 征 is here

And these great calamities are sent down [upon us]. Very long have we been disquieted, But it shows us no kindness. I look up to great Heaven, And the king said, 'Let us return.'

邦靡有定。士  
民其瘵。蝨賊  
蝨疾。靡有夷  
届。罪罟不收。  
靡有夷瘵。  
人有土田。女  
反有之。人有  
民人。女覆奪  
之。此宜無罪。

There is nothing settled in the country;  
Officers and people are in distress.  
Through the insects from without and from within,  
There is no peace or limit [to our misery].  
The net of crime is not taken up,  
And there is no peace nor cure [for our state].

- 2 Men had their ground and fields,  
But you have them [now].  
Men had their people and followers,  
But you have violently taken them from them.  
Here is one who ought to be held guiltless,

other king; but there is nothing in it to indicate the authorship. We saw that the last ode of the preceding Book was also ascribed to an earl of Fan in the time of king Le. If the note of the Preface be correct, the writer of this ode may have been the son or grandson of the writer of the other.

St. 1. Ll. 1, 2. Comp. ll. 9, 10 in IV. 7, 8. The writer appeals to Heaven, as if the suffering that abounded were caused by it, and then proceeds to indicate and probe the real sources of it;—according to the manner of many of these odes. Ll. 3, 4. Choo, after Maou, takes 填 as = 久, 'for a long time,' and 厲 = 亂, 'disorders';—as in the translation. Kéang suggests another construction which is perhaps preferable, taking 填 in the sense of 塞, 'to be hindered,' 'to be straitened';—this brings on 天 more clearly as the subject of 降 (天何不惠養我乎, 使我甚抑塞, 不皇寧處也, 而又降此大亂之災, 云云). Ll. 5, 6. 瘵, —as in II. vii. X. 2, but the signification is here passive. Ll. 7, 8. 蝨賊, —see II. vi. VIII. 2, III. iii. III. 7. The characters are evidently used here metaphorically of some evil ministers of the king; but there is to me a difficulty with 蝨疾, the other two characters in the line. Choo says nothing about them farther than that 疾 is to be taken as = 害, 'to

injure,' so that the line = 'Insect-like they commit insect injury.' Maou and Ch'ing have neither of them anything on the point; but Ying-tah says that 'Maou-tsih denotes insects that injure the grain, and maou-tseih the appearance of their doing so;—as above. More satisfactory is a view given by Kéang from some old writer of the surname Ho (何氏), that 'insects which attack the grain, coming from without, are called tsih, while those that are produced within the grain itself are called tseih (蝨害苗之蟲, 自外來曰賊, 自內生曰疾).' On this view, the insects from without will be Hwang-foo and other bad ministers of Yëw, and those from within will be represented principally by the queen Paou Sze. 届 = 極, 'limit or end.' 夷 = 平, 'peace,' 'to be pacified.' Ll. 9, 10. By the 'net of crime (罟 = 網)' we are to understand the multitude of penal laws, to whose doom people were exposed. These were never relaxed, never modified. Men were continually exposed to them; they acted as a net, which is never taken up, but is always kept in the water. 瘵, —as in I. vi. XVI. 2.

St. 2. The point of interest here is to determine to whom to refer the 'you';—whether to the king directly, or to the evil ministers represented by the devouring insects in last stanza. It seems best to refer it to the king, like the 爾 in st. 7. Ll. 1, 3 belong to princes and offi-



不祥。威儀不類。維予胥忌。不弔介狄。不富。舍爾介狄。天何以刺。何神五章織。無公事。休其蠶。倍。君子是識。婦。胡爲慝。如賈三。背。豈曰不極。伊。

But they do not say [that their words were] very wrong;—  
[They say], 'What evil was there in them?'

As if in the three times cent. per cent. of traffic,  
A superior man should have any knowledge of it;  
So a woman who has nothing to do with public affairs,  
Leaves her silk-worms and weaving.

- 5 Why is it that Heaven is [thus] reproving [you]?  
Why is it that the Spirits are not blessing [you]?  
You neglect your great barbarian [foes],  
And regard me with hatred.  
You are regardless of the evil omens [that abound],  
And your demeanour is all-unseemly;

with public affairs. L.1, The subject of 鞫 (=窮, 'to reduce to extremity') is the women and eunuchs of l. 10, st. 3,—Paou Sze and her creatures; and 枝 (=害) 忒 (=變詐) are descriptive of their characters. L. 2 竟 = 終, 'in the end.' 背 = 反, 'to be contrary to.' Ll. 3, 4 are not a little perplexing. If we take the subject of 曰 to be the false slanderers, then 豈曰 'do they say?' is equivalent to—'They do not say.' They do not say that their words are 不極, 'wrong without limit,' but they make light of them, as in l. 4 (而反曰是何足爲慝 (=惡) 乎). This is Choo's construction; and though it is 'chiselling,' nothing better can be made of the lines. I was inclined to translate according to the view of the lines given by Kéang:—'May not this be pronounced excessively wrong? But he (i.e., the king) says on the contrary, "What is there wrong in it?"' But to justify this, l. 3 should be 豈不曰極, instead of 豈曰不極. Ll. 5, 6 present a case which would be altogether out of reason. 賈, 'a

trader.' 三倍 is a profit three times the amount of the capital. A trader may know such a thing and seek it; but it is foreign to the superior man to do so. So ought it to be for a woman to occupy herself at all with public affairs, leaving her proper duties of rearing silk-worms and of weaving.

In st. 5 the writer addresses the king directly. In ll. 1, 2, 何以 and 何, are equivalents = 'why,' 'how is it.' Maou defines 富, 'to enrich,' by 福, 'to bless.' Without answering his questions, the writer goes on to expose the king's errors, which, indeed, supplied the best answer to them. Ll. 3, 4. 介狄:—'the great Teih.' There must have been at the time a threatening of trouble from some of the wild tribes in the north; but the king took no measures against them, while he made the writer, because of his plain speaking, the special object of his animosity. We are to conclude that it was not in this ode only that the author gave expression to his sentiments. 胥 = 相. The king magnified the author, so as to put himself on equal terms with him as his adversary. Ll. 5, 6 further describe the king's ignorance of the situation of affairs, and incompetency for it. 弔 = 閔, 'to pity,' 'to regard with compas-

[Good] men are going away, and the country is sure to go to ruin.

Right heart,  
Revealing its depth,  
The sorrow of my heart,—  
Is it [only] of to-day?  
Why were these things not before me?  
Or why were they not after me?  
Then  
天降福

火葬

the people found themselves involved in a net. The calamities continually multiplying, in which St. G. II, 1, 2. By the net which Heaven is represented as sending down must be understood, 'to be inherited and worn with care. C, 'to disappear, 'to be

天降禍以爲羅網，多於不測，  
 近，悲，  
 幾，  
 將及，  
 1. 8 is an advance on the meaning of 憂 in 1. 4,  
 'near'; or 將及, 'to be close at hand'. 悲 in  
 幾 is taken here in the sense of 近, 'to be  
 not, more immediately than before'.  
 Heaven is sending down calamities, 1. 1. 6, 6.  
 1. 1. 8 is an advance on the meaning of 憂 in 1. 4,  
 'near'; or 將及, 'to be close at hand'. 悲 in  
 幾 is taken here in the sense of 近, 'to be  
 not, more immediately than before'.  
 Heaven is sending down calamities, 1. 1. 6, 6.

Yen Ts'an says, "to be many,"

爾。式。皇。無。克。無。昊。藐。  
後。救。祖。忝。鞏。不。天。藐。

But mysteriously Great Heaven  
Is able to strengthen anything;  
Do not disgrace your great ancestors,  
And it will save your posterity.

XI. *Shaou min.*

圉。亡。民。我。降。威。旻。  
卒。我。卒。饑。喪。天。  
荒。居。流。饑。殄。篤。疾。

召旻

- 1 Compassionate Heaven is arrayed in angry terrors;  
Heaven is indeed sending down ruin,  
Afflicting us with famine,  
So that the people are all wandering fugitives;—  
In the settled regions and on the borders all is desolation.

Ll. 5, 6,—as in II. iv. VIII. 2. Ll. 7, 8. After all, the extremity of the kingdom might prove Heaven's opportunity. 藐藐 is defined by 高遠貌, 'the app. of being high and distant;' but the idea which it gives us is that of mysteriousness. 鞏=固, 'to strengthen,' 'to make firm.' Ll. 9, 10 are an admonition to king Yēw, grounded on the writer's faith that all things are possible with Heaven. L. 9 summons him to repentance, though that is not expressed. 式 is the initial particle, though we might also give to it the meaning of 用 or 以.

The rhymes are—in st. 1. 惠, 厲, 療, 屈, cat. 15, t. 3; 收, 寥, cat. 3, t. 1; in 2, 田, 人, cat. 12, t. 1; 奪, 說, cat. 15, t. 3; 罪, 罪, ib., t. 2; in 3, 城, 城, cat. 11; 鳴, 階, cat. 15, t. 1; 天, 人, cat. 12, t. 1; 誨, 寺, cat. 1, t. 2; in 4, 忒, 背, 極, 慝, 識, 織, cat. 1, t. 3; 倍, 事, ib., t. 2; in 5, 富, 忌, 祥, 亡, cat. 10; 類, 瘁, cat. 15, t. 3; in 6, 罔, 亡, 罔, 亡, cat. 10; 優, 憂, cat. 3, t. 1; 幾, 悲, cat. 15, t. 1; in 7, 深, 今, cat. 7, t. 1; 後, 鞏 (prop. cat. 9), 後, cat. 4, t. 2.

Ode 11. Narrative, all but st. 6, which is perhaps metaphorical. THE WRITER BEMOANS THE MISERY AND RUIN WHICH WERE GOING ON, SHOWING HOW THEY WERE OWING TO THE KING'S EMPLOYMENT OF MEAN AND WORTHLESS CREATURES. The Preface ascribes this piece, like the last, to the earl of Fan; the style is like that of the other, and I believe that the authorship of the two was the same. 'The writer,' says Kēang, 'saw that nothing now could be done for the kingdom, and that the honoured capital of Chow was near destruction; but in his loyal and righteous heart he could not cease to hope concerning his sovereign. In the former ode he expresses his wish that the king would not disgrace his great ancestors, and here that he would use such ministers as the duke of Shaou. A filial son will not refrain from giving medicine to his father, though he knows that his disease is incurable, and a loyal minister will still give good advice to his sovereign, though he knows that the kingdom is on the verge of ruin.' The name of the ode seems to be taken from the character 旻 in st. 1, and 召 in st. 7; and it is thus distinguished from the *Shaou-min* of II. v. I.

St. 1. L. 1,—see on II. iii. I. 1. L. 2. 篤=厚, 'largely,'—in many and severe ways. L. 3. 殄,—as in IV. 6. 饑饉,—as in II. iv. X. 1, et al. L. 4. 卒=盡, 'entirely.' 流亡,—are disappearing as if borne away on a current.'



如<sup>四</sup>彼歲草不  
位孔貶。填不寧。我業。知其玷。競。會不  
夷<sup>三</sup>泉<sup>三</sup>。誠。邦。我。實。靖。  
內<sup>三</sup>江。罪。惡。賊。  
天<sup>三</sup>降。罪。惡。賊。

2 Heaven sends down its net of crime;—

Devouring insects, who weary and confuse men's minds,  
Ignorant, oppressive, negligent,  
Brederers of confusion, utterly perverse:—  
These are the men employed to tranquillize our country.

3 Insolent and slanderous,—

[The king] does not know a flaw in them.  
We, careful and feeling in peril,  
For long in unrest,  
Are constantly subjected to degradation.

4 As in a year of drought,

The grass not attaining to luxuriance;

I. 6. 國, —as in III. iv. 居, as opposed to 國,

is explained as 國中, 'the centre of the king-

dom;—perhaps the capital, or more generally

the royal domain and the feudal States (內

而國中, 外而四境, 卒皆荒蕪

空虛, 荒, as in the passage just quoted,

St. 2. I. 1, 2,—comp. II. 7, 9 in st. 1 of last

ode. 江, —? 江 in II. 8. 'The action of

these insect-like creatures works 'within,' i. e.,

I suppose on men's minds. I. 3. Maou and

Ching take 冒, as a designation for eunuchs;

and the passage is referred to in the dict. under

the meaning of 'to castrate,' which belongs to

稼. I prefer, however, to take the terms as in

the translation (昏而不明, 稼而肆

虐, 靡共 may be taken as in the transla-

tion, 共 being=供, 'to discharge one's duty';

or as= 'disrespectful,' 共 being=恭. I. 4.

潰潰=敗亂其事, 'ruining and dis-

ordering their affairs (So, Fan Chi'-oo-e). 同適

棲於木上者, 言枯槁無潤澤

line taken by Choo (棲, 水中浮草,

withered;—and this seems to be the view of the

upon a tree, where of course it will get dry and

denote the same taken from the grass and stuck

that mean an aquatic grass, then 棲, 其 will

中浮草, 'grass floating in the water.' If

under the pronunciation *cia*, defines 其 by 水

There is a difficulty with 棲, 其. The dict.,

潰 here by 遂, as in II. v. I. 4, last line. I. 3.

St. 4. I. 2. Both Maou and Choo define

4,—as in st. 1 of last ode. 貶,—'to be degraded.'

as in IV. 3. This and I. 4 are descriptive of the

writer and of others like-minded with him. I. 1.

the terms. 誠, —as in II. v. I. 2. I. 3,—

Both Maou and Choo agree in this definition of

branded in last st. 泉, —'to be insolent.'

St. 3. I. 1 is further descriptive of the parties

靖夷=治平, 'to regulate and order.'

of the country appear as a pest from Heaven;

but I. 6, intimates that it was the king who was

the cause of all the misery by employing them.

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引。自替。職兄斯。疏斯粃。胡不。疾不如茲。彼。如時。維<sup>五</sup>今之。維昔之富不。無不潰止。苴。我相此邦。潰茂。如彼棲。

As water plants attached to a tree;  
So do I see in this country  
All going to confusion.

- b The wealth of former days  
Was not like our present condition.  
The distress of the present  
Did not previously reach this degree.  
Those are [like] coarse rice, these are [like] fine;—  
Why do you not retire of yourselves,  
But prolong my anxious sorrow?

也). The dict., however, quotes the gloss of Ying-tah, that 苴 is the name for any withered vegetation.' A withered branch hanging on a tree, and the same fallen into the water, and floating about in it, are equally called 苴.' In L. 5, 止 is the final particle. 潰 = 亂;—as in the translation. On the diff. meanings of 潰, Yen Ts'an says, 'In I. iii. X. 6, we have 有洸有潰, where 潰 is explained by 怒, "anger;" in II. v. L. 4, we have 是用不潰于成, where 潰 is explained by 遂, "to succeed in," "to attain to," as in L. 2 of this stanza; in st. 2 of this ode, we have 潰潰, and here 無不潰止, where the term is explained by 亂, "disorder." On all the instances Hēang-she (項氏; probably Hēang Gan-she 項安世; al. 平甫, al. 容齋; Sung dyn.) observes, "When water is 潰, it breaks forth violently in every direction, hence great anger is 潰怒; great progress is 潰遂; great disorder is 潰亂:—the same idea underlies each application of the term." But this explanation is very lame, because the term

is used without 怒 and the other adjuncts. Kēang insists on 敗 as the explanation of the term in every instance. Thus L. 2 is with him—'Does not the grass have its luxuriance destroyed?'

St. 5. Ll. 1, 2. Choo says that 時 = 是, 'this,' having in mind probably the 茲 in L. 4; but I prefer Ch'ing's 時 = 今時, 'the present time.' Formerly men who deserved it got wealth, i. e., the emoluments of office; now only worthless creatures were in office. Ll. 3, 4. And the distress of good men at this time was beyond all precedent. L. 5. 彼, 'those,' referring to the worthless men who enjoyed the favour of the king; 斯, 'these,' referring to the good men who were discountenanced. 疏—'coarse,' = 糲, rice that has not been hulled. 粃, 'rice that has been hulled fine,' = 粃. In ll. 6, 7, the writer addresses himself to the king's favourites. 替 = 廢; 自替, 'to retire of themselves.' 職 = 'because of this;' compare III. 15, 16, and the other places where the character has occurred. 兄 = 悵; comp. 倉兄, in III. 1. 引 = 長, 'to be prolonged.' 斯 has its descriptive power,—like 其. St. 6. Choo gives this stanza like the others

人。於乎哀哉。維今之  
不尙有舊。今也日辟國百  
里。昔先王受命。有如  
斯弘。我職。自中。泉之  
竭矣。不云。頻。池之  
竭矣。不云。自

6 A pool becomes dry,—

Is it not because no water comes to it from its banks?  
A spring becomes dry,—

Is it not because no water rises in it from itself?

Great is the injury [all about],

So that my anxious sorrow is increased.

Will not humanity light on my person?

7 Formerly when the former kings received their appointment,

There were such ministers as the duke of Shau,

Who would in a day enlarge the kingdom a hundred *le*.

Now it is contracted in a day a hundred *le*.

Oh! Alas!

Among the men of the present day,

Are there not still some with the old virtue?

as narrative (詠); but he allowed on one occa-  
sion in conversation that it was better taken as  
metaphorical. Ll. 1—I mention two things,  
each of which had its cause; and so the cause of  
the present disaster and threatening ruin might  
be discovered. Ll. 2 and 4 must be construed  
interrogatively, 云 being disregarded as ex-  
pletive. 頻=涯, 'banks.' These are men-  
tioned as the feeders of the pool, because through  
them the water would be conveyed into it;  
whereas the spring fed itself, 'from its centre.'  
L. 5. 溥=大 or 廣, 'great,' 'wide.' 斯  
= 'this,' or 'the,' L. 6,—as L. 7 in last stanza.  
弘=大, 'great,' used as a  
verb. 'The whole line is interrogative.  
St. 7. Ll. 1, 2. 'The former kings' must be  
Wan and Woo. K'ang without any reason  
makes 先王 to be 'the former king,' 'Seuen,  
Xüw's father; and the duke of Shau necessary—

ly becomes duke Mu of the 6th and other odes,  
instead of duke K'ang,—the famous Shih. Ll.  
3, 4 辟=開, 'to open up,'—as in VIII. 8.  
感—the opposite of 辟, 'to be contracted.'  
L. 7 is to be construed interrogatively. 尙,—  
'still.' 舊=舊德之人, 'men of the  
old virtue.'  
The rhymes are—in st. 1, 喪亡, 荒, cat.  
10: in 2, 証, 共, 邦, cat. 9: in 3, 玷, 彫,  
cat. 7, t. 1: in 4 there are no rhymes,—though  
T'wan-she gives us 茂 (prop. cat. 3), 止, cat. 1,  
L. 2: 5, 富, 時, 狀, 茲, 茲, t. 1: in 6, 中,  
弘, 躬, cat. 9. Out of 5 and 6 together, he  
makes 春 (春?) 引, 頻 rhyme, cat. 12, t. 1. In  
7, 里, 里, 舊, cat. 1, t. 2.



射於人斯。無在越。秉文之德。濟廟。顯相，穆廟。於穆濟廟。多肅。肅。清廟。清廟之什。四之一。周頌之什。四之一。詩經

Title of the Part—頌四，Part IV. Odes of the Temple and the Altar; Choo's definition of 頌 is 宗廟之樂歌，'Songs for the music of the Ancestral Temple'; K'uang's, 祭祀之樂歌，'Songs for the music at Sacrifices.' The term 頌 itself means 'to praise (稱頌成功謂之頌)，so that I have in previous volumes spoken of the odes in this Part as 'Songs of Praise.' In the Great Preface we have:—頌者美盛德之形容，以其成功告於神明者也，'The *Sung* are have:—頌者美盛德之形容，以其成功告於神明者也，'The *Sung* are adds, in opposition to the older interpreters, whose only claim to have anything to do with sacrifices is that they are found in it. Choo combined in the name of the Part the definitions of Choo and K'uang. Yet there are some odes the services of the ancestral temple, I have 'fornt.' As all the pieces cannot be referred to of 頌, with the definition of 貌, 'appearance,' in the Dict. *gung* given as the first pronunciation of the characters 頌 and 容. We find, indeed, count takes its form from the ancient interchange of complete virtue, announcing to spiritual Beings their achievement thereof.' This account takes its form from the ancient interchange of complete virtue, announcing to spiritual Beings their achievement thereof.' This account takes its form from the ancient interchange

II. *Wei T'ien che ming.*

之文不於不於之維 之維  
德王顯乎已。穆命。天 命天

The ordinances of Heaven,—  
How deep are they and unintermitting!  
And oh! how illustrious  
Was the singleness of the virtue of king Wän!

that of the thirty-one pieces in the *Sung* of Chow, while most were made (or fixed, 定) by the duke of Chow, there are perhaps some among them belonging to the reign of king K'ang, and even of a later date. To the *Sung* of Chow, he says, were annexed the four pieces called the *Sung* of Loo, and the five forming the *Sung* of Shang, because of their analogous character.

TITLE OF THE BOOK, AND OF THIS SECTION OF IT. As this stands in the K'ang-he edition, and was fixed, I suppose, by Choo, we have 周頌,

清廟之什, 四之一, 'Book I. of Part IV.; the Decade of Ts'ing-mëau in the Temple Odes of Choo.' But this ordinary distribution of the different portions of this Part is defective, making five Books, instead of three only;—the odes of Chow; of Loo; and of Shang. Then, as the odes of Chow have been arranged into Decades (with eleven pieces in the last, as in the third Book of Part III.), we have to divide the title of the Book, and that of the Decades; as I have done. The former will be—周頌

四之一, 'The Sacrificial Odes of Chow; Book I. of Part IV.;' and the latter, 清廟之什, 四一之一, 'Decade of Ts'ing-mëau; Section I. of Book I., Part IV.'

Ode. 1. Narrative. CELEBRATING THE REVERENTIAL MANNER IN WHICH A SACRIFICE TO KING WÄN WAS PERFORMED, AND FURTHER PRAISING HIM. Choo agrees with the Preface in assigning the composition of this piece to the time of the sacrifice mentioned in the Shoo, V. xiii. 29, when, the building of Loh being finished, king Ching came to the new city, and offered a red bull to king Wän, and the same to king Woo. The ode seems to me to have been sung in honour of Wän after the sacrifice was offered.

L. 1. 於 (woo),—the exclamation. 穆 is, with Maou, =美 'admirable,' 'elegant;' with Choo, =深遠, 'deep and distant,' 'solemn.' The term is descriptive of the temple, further said to be 清, 'pure,' or as Choo defines the term, 清靜, 'pure and still.' Maou and Ch'ing make it applicable rather to the worship or the worshippers in the temple; but why should we depart from the natural and appropriate signification of the line? L. 2 belongs to the

princes of the States who were assembled on the occasion, and assisted (相=助) the king in the service. 肅=敬, 'to be reverent;' 離=和, 'harmonious.' L. 3 belongs to the officers who took part in the service,—in the libations, the prayers, and the various arrangements. 濟濟

=衆, 'numerous;'—as often. I refer L. 4 both to the princes and the officers, who are said to be characterized by the same virtues which had marked king Wän. 文之德 can hardly be

'the virtues of civil life,' but =文王之德;—as in the translation. L. 5, 6. There is an opposition of 在天 and 在廟, the former referring to king Wän as in heaven, the latter to him as present by his spirit-tablet in the temple. 對,—'responding to,' =配; 越 is defined by

於. The line is rugged; but it leads us to think of the worshippers as being awed by the thought of king Wän in his exalted state, and consequently being most exact and alert in all their duties in the temple. 駿 is defined by 大

而疾, 'grandly and alertly.' Wang Taou takes 越 as =揚, a meaning found in the *Urhy*; and 對越, he says, =對揚 in III. iii. VIII. 8. L. 7, 8 indicate the testimony borne by all the service to the virtue of king Wän. L. 7 must be taken interrogatively, or we may disregard the 不. 承=尊, 'to honour,' 'to be honoured.' 躬,—as in III. iii. II. 7, et al. 斯 is the final particle.

There are no rhymes in the ode. Choo observes that in these odes of Chow, there are many of them that do not rhyme;—a peculiarity which he cannot account for. It is mainly owing to this circumstance, I suppose, that we have no longer the odes divided into 章 or stanzas. They are marked off, however, into 節 or small paragraphs. I have indicated those by a space between them in the translation, and by a ○ in the text.

Ode 2. Narrative. CELEBRATING THE VIRTUE OF KING WÄN AS COMPARABLE TO THAT OF

驚之。曾孫王。我。惠之。駿之。收其我。以。盜。○之。純。

How does he [now] show his kindness?

We will receive [his favour].

Striving to be in accord with him, our king Wan;

And may his remotest descendant be abundantly the same!

### III. Weitzing.

之禎。周成。用迄。肇禋。典。王熙。清。緝。清。維。清。維。清。

Clear, and to be preserved bright,  
Are the statutes of king Wm.

From the first sacrifice [to him],

Till now when they have issued in our complete State,

They have been the happy owners of [the fortunes of] Clow.

HEAVEN, AND LOOKING TO HIM FOR BLESSING  
IN THE FUTURE. The Preface says that in this  
ode there is an announcement of the realization  
of complete peace throughout the kingdom; and  
Alau and Ch'ing participate and reline upon  
this, referring it to a sacrifice to king Wan  
by the duke of Chow, when he had completed  
the statutes for the new dynasty in the sixth  
year of his regency. But neither the ode nor  
any ancient testimony authorizes a more definite  
argument of the contents than that which I  
have given.

天<sup>てん</sup>, after Ch'ing, defines  
TL 1, 2. Choo, defines  
天之

TL 5—8. The Tso-chuen, under the 26th year  
of duke Seang, quotes L 5 as 何以恤我,  
and Ch'ao would adopt that as the correct read-  
ing. I have no doubt that it indicates the  
meaning, and have translated accordingly.  
Alau takes 假 as =嘉 (as in III II. V. 1),  
and 溢=慎, so that the line =以嘉美  
之道戒慎於我; but I can hardly  
make sense of this. 收=受, 'to receive';  
Alau defines it by 聚, 'to collect.' 駟重-

IL 1, 2. Choo, after Ch'ing, defines 天 as

命 by 天之道, 'the way of Heaven.' One

of the Ch'ing of the Sung dyn., however, dis-

criminate between 天道 and 天理, saying that the former is indicative of what Heaven is

that the former is indicative of what Heaven is in itself (天之自然者), and the latter

of what Heaven gives to its creatures (天子)

OF WHAT MEANS GIVEN TO ME MEANS (2) 草物 (草) The phrase in the text means,

萬物者：The prince in the first morning  
I apprehend, the will and operations of Heaven

as seen in nature and providence. 不巳 =

不怠, 'do not rest or cease,' i.e., operate with-

out intermission. Choo's definition is 無窮.

inexhaustible, and Maou's, 無極, unlimited.

able; Maou defines 精 by 大, 'great; Choo,

better, by 不雜, unmixed, —the 'singleness'

of the translation, and the 天 = of Ching.

See Tze-ze on the 4 lines in the 'Doctrine of the Mean', XXVI, 10.

I do not think we are to inquire minutely wherein the accord with king Wen was, or was to be manifested. As a specimen of how the Chinese critics enlarge on the ode, I subjoin the remarks of Keang King-chang, in his expansion of it:—'The virtue of king Wen, above and beneath, flows forth equally in the same streams with that of Heaven and Earth. King Wen is just Heaven,—[as seen] at the present time in the quiet of all the States, the succession of abundant years, gentle winds, sweet rains, the happiness of the people, and the abundance of all natural productions. In whatever way Heaven may show its favour to us, king Wen will also do the same. We will receive it, and hereby be in great accordance with the

IV. *Lêh wân.*

保之子無惠祉錫辟烈烈  
之孫疆我福茲公文文

Ye, brilliant and accomplished princes,  
Have conferred on me this happiness.  
Your favours to me are without limit,  
And my descendants will preserve [the fruits of] them.

ways of king Wân. To be in accordance with his ways is the same as to be in accordance with the ways of Heaven. And why should we speak only of the present time? His descendants hereafter are sure as well largely to carry out his virtue, and not forget him.

There are no rhymes.

Ode 3. Narrative. APPROPRIATE AT SOME SACRIFICE TO KING WÂN, AND CELEBRATING HIS STATUTES. According to the Preface, this ode was sung to accompany the performance of the dance of king Wân, called *Sêng* (奏象舞). That dance consisted in going through a number of bodily movements and evolutions, intended to illustrate the style of fighting introduced by Wân in his various wars, and of which, it is supposed, we have an example in the speech of king Woo at Muh:—'Do not advance more than six or seven steps, and then stop and adjust your ranks. Do not exceed four blows, five blows, six blows, or seven blows; and then stop and adjust your ranks (Shoo, V. ii. 7, 8).' Choo observes, however, that there is no reference in the piece to the dance, and the imperial editors allow this, while at the same time they are very unwilling to give up the view of the Preface, accumulating a great number of authorities in support of it. But the fact is, all we can say about the ode is that it is appropriate to some sacrifice to king Wân. The 典 is to me irreconcilable with the old view, which takes it in the sense of 法, 'laws,' or 'methods,' meaning the style of fighting which Wân, it is said, introduced. But the term has a higher meaning than that, and = 'canons,' 'statutes.' The piece has the appearance of a fragment. As Choo says, 此詩疑有關文.

L. 1. 清 is defined by 清明, 'perspicuous,' 'clear.' The term is indicative, and not, as Choo and many others say, to be taken in the imperative mood. 緝 = 續, 'to continue;' 熙 = 明, 'clear.' These two terms are to be translated as I have done (所當緝熙者). L. 3 may be taken, as in the translation, of the time when Wân was first sacrificed to (謂武王有天下, 始祀文王以王禮之時); or, so far as the terms are

concerned, of the time when Wân himself first offered a particular sacrifice which the writer has in his mind (文王受命始祭天而枝伐也, 周禮以禋祀祀昊天上帝; Ch'ing). I much prefer the former method. 禋—simply = 祀

'to sacrifice.' L. 4. 迄 = 至, 'till,' 'down to.' It covers the rest of the line:—'till by the use of them there is completion;' the meaning being, apparently, what the translation indicates. L. 4. 禎, 'a happy omen.' See on the 'Doctrine of the Mean,' ch. XXIV.

Rhymes are found in 成禎, cat. 11; 典\*, 禋\*, cat. 13.

Ode 4. Narrative. A SONG IN PRAISE OF THE PRINCES WHO HAVE ASSISTED AT A SACRIFICE, AND ADMONISHING THEM. The Preface says that this piece was made on the occasion of king Ching's accession to the government, when he thus addressed the princes who had assisted him in the ancestral temple. Choo views it as a piece for general use in the ancestral temple, when the king presented a cup to his assisting guests after they had thrice presented the cup to the representatives of the dead. These two views considerably affect the interpretation of several of the lines. The imperial editors incline to maintain the occasion of the composition as assigned in the Preface. But there is nothing really in the piece to enable an impartial student to give his vote in favour of either view. K'ang Ping-chang, for a wonder, agrees with Choo, saying, 儀禮賓三獻尸之後主人酌賓, 歌烈文在此時, 蓋先之以載見之詩而後歌烈文也. But in the text of the E Le there is no mention of the singing this piece.

L. 1. 辟公 = 諸侯, 'the feudal princes;'—the 'distinguished assistants' of ode I. 公 has here the general signification of 'prince,' and the phrase = 'ruling princes.' 烈 = 光, 'brilliant;'—some give it the signification of 'meritorious.' It is certainly most natural to take the princes as the subject of 錫 and 惠 in ll. 2, 3; and





V. *T'ien ts'oh*

天作高山。大王荒之。彼作矣。王康之。岨矣岐。夷之行。子有彼文。孫保之。

Heaven made the lofty hill,  
And king T'ae brought [the country about] it under cultivation.  
He made the commencement with it,  
And king Wān tranquilly [carried on the work],  
[Till] that rugged [mount] K'e  
Had level roads leading to it.  
May their descendants ever preserve it!

Ode 5. Narrative. APPROPRIATE TO A SACRIFICE TO KING T'AE. The Preface says the piece was used in the seasonal sacrifices to all the former kings and dukes of the House of Chow;—see in II. i. VI. 5. Choo confines it to a sacrifice to king T'ae. The imperial editors allow that both views have their difficulties. As only kings T'ae and Wān are mentioned in it, why should the Preface extend it to all the ancestors of the House of Chow? As they are both mentioned, why should Choo confine it to king T'ae? They themselves favour the view of the Preface; but there is force in an observation of Choo Kung-ts'ên, that, as the piece puts forward mount K'e both in the beginning and the end, it is plain it was made for a sacrifice to king T'ae. See the account of T'ae's labours there in III. i. VII.

Ll. 1, 2. By 'the lofty hill' we are evidently to understand mount K'e, and 荒=治, 'to bring under cultivation.' Maou takes 荒 as=大, 'to make great;' and seems to take 高山 generally,—'Heaven produces all things that are found on the high hills, but king T'ae by his practice of right ways was able to increase them.' Foo Kwang observes that 'to bring wild desolation (治荒) to order is called 荒, just as the regulation of disorder (治亂) is called 亂.' Ll. 3, 4. I can only get a meaning out of these lines by referring 彼 to king T'ae, and taking 康=安, as in the translation. Ch'ing

explains 彼 by 萬民, 'all the people;' i. e., all the people dwelling about mount K'e. They set to work and built residences (作宮室) there, so that king Wān could comfortably occupy it! Ll. 5, 6. Maou read 彼徂矣, making l. 5, and joining 岐 to 有夷之行 as l. 6. But the meaning that can be forced from the lines read so is very inane:—'He, i. e., king Wān, went away, but by that time there were level roads about K'e;' or, acc. to Ch'ing, 'Those who went there afterwards, did so because the ruler of K'e exercised an easy government;' or, acc. to K'ang, 'Although king Wān moved away from it, yet his govt. of K'e was a model for the practice of a hundred ages.' Choo adopted the reading of 岨 for 徂, which had been proposed by Ch'in Kwoh (沈括; Sung dyn.; earlier than Choo). In a chapter of the Books of the after Han (西南夷傳) we find the line as 彼岨者岐. There seems a necessity for altering Maou's reading and arrangement of the lines. 夷=平, 'level,' 行=路, 'roads.' Ll. 7 is to be taken as a wish, or the expression of an assurance. It fared ill with the kings of Chow after they parted with the territory of K'e to the lords of Ts'in.

The rhymes are—荒, 康, 行\*, cat. 10.



時之夜。我饗王。伊靖之刑。  
保威。畏其之。既嘏四典。文  
之。于天夙。○右文方。日王

I imitate and follow and observe the statutes of king Wān,  
Seeking daily to secure the tranquillity of the kingdom.  
King Wān, the Blessor,  
Has descended on the right and accepted [the offerings].

Do I not, night and day,  
Revere the majesty of Heaven,  
Thus to preserve [their favour]?

ages. 宥 = 宏深, 'wide and deep;' 密 = 靜密, 'still.' These two terms seem to be descriptive of the virtue of Ching. Ll. 5—7. L. 5,—see III.1.1; but both 緝 and 熙 are to be taken as verbs, their object being the inheritance which Ching had received from Wān and Woo. 單 = 盡 or 竭, 'to exert to the utmost.' 聿 may have here the meaning given to it of 故, 'therefore,' 'so that.' 靖 = 安, 'to tranquillize,' 'make secure.' There are no rhymes.

Ode 7. Narrative. AN ODE APPROPRIATE TO A SACRIFICE TO KING WĀN, ASSOCIATED WITH HEAVEN, IN THE HALL OF AUDIENCE. There is happily an agreement between the schools as to the occasion of this ode. The Preface, indeed, makes no mention of Heaven in its argument of it; but its mention of the Hall of Audience (明堂, 'Brilliant Hall') sufficiently shows the occasion to which it referred. We must suppose that the princes are all assembled at the royal court, and that the king receives them in the famous hall. A sacrifice is there presented by him to God, and with Him is associated king Wān, the two being the fountain from which, and the channel through which, the sovereignty had come to the House of Chow. It is unnecessary to enter into the controversies on the hall itself, and God as sacrificed to in it, whether to be conceived of as one or as five.

Ll. 1—3. Maou defines 將 by 大, 'great,' 'greatly;' and 享 by 獻, 'to offer,' 'offerings;' but it is much better to take 將 = 奉, 'to bring,' 'to present;'—with Ch'ing and Choo. The reduplication of 我 is simply in the style of the She, to which attention has been called repeatedly; and we may regard 享 as under the regimen of 奉—as in the translation. The

其 in 1.3 gives to it all the force of a prayer. The worshipper does not dare to presume that Heaven will accept the offering, but he asks that it will do so (不敢必也). 右 = 尊, 'to honour;' not = 助, 'to assist.' The offerings were on the left of the Spirit-tablets, so that if God accepted the sacrifice, he would descend and be on the right of the offerings. It has been observed before, that the right was anciently the place of honour.

Ll. 4—7. From Heaven the ode turns to king Wān, and the worshipper is sure that he does accept the service, rendered to him. Observe the contrast between the 既 of 1.7 and the 其

of 1.8. 儀式, and 刑 are all of cognate signification, = 法, 'to take as the law.' Yen Ts'an observes that the accumulation of the terms is for the sake of emphasis (謂法之不已). 伊 is merely an initial particle. 嘏, = 'the Blessor (錫福),' Maou's construction,—'We have always received blessing from king Wān,' comes to the same thing.

Ll. 8—10. 于時 = 于是, 'thus.' Some prefer to keep the proper meaning of 時, so that 于時 = 'ever.' The antecedent to 之 in 保之 is very differently given. K'ang-shing makes it the ways of king Wān (於是得安文王之道). Choo makes it the regard of Heaven and Wān, as seen in their descending to accept the offerings (以保天與文王所以降鑒之意), and also the appointment by Heaven to the sovereignty (天命可以長保矣).

Rhymes are found in 牛\*, 右\*, cat. 1, l. 1; and in 方, 王, 饗, cat. 10.



之。允于懿矢。載戢在周。明  
王時德。我囊干位。式昭  
保夏。肆求弓戈。載序有

Brilliant and illustrious is the House of Chow.  
He has regulated the positions of the princes;  
He has called in shields and spears;  
He has returned to their cases bows and arrows.  
I will cultivate admirable virtue,  
And display it throughout these great regions:—  
Truly will the king preserve the appointment.

IX. *Chih king.*

是上成不維無武執執  
皇。帝康。顯烈。競王。競競

The arm of king Woo was full of strength;  
Irresistible was his ardour.  
Greatly illustrious were Ching and K'ang,  
Kinged by God.

influence over all the States, for they must be understood as intended in the writer's mind by the 之 and the 莫不. Choo says, 薄言震之, 而四方諸侯莫不震懼. The 1st 震 is active,—expressive of the way in which he moved the States. 疊=懼, 'to be afraid. 薄言,—as in I. i. VIII. It is of no use trying to translate them. Li 6. 7 contain the proof of Woo's sovereignty from his influence on spiritual Beings, i. e. on the Spirits of the rivers and hills throughout the kingdom. We have of course to accept the statement on the word of the writer. 懷 is defined by 來, 'to attract;' 柔 by 安, 'to give rest to.' The Spirits came and accepted his sacrifices; they found rest in Woo as their host. The Ho and the fifty mountains (喬=高) are mentioned, because, if their Spirits were satisfied with Woo, those of all other streams and hills, not to say, were so. L 8 is the writer's exciting assurance of the triumph of his House.

LL 9—14 carry out the spirit of L 8. 式 and the two 載 are particles. L 10 belongs to Woo's distribution of the fiefs of the kingdom;—see the Shoo, V. iii. 10. 戢=聚, 'to collect,' 'to

call in' 囊,—as in II. iii. I, 3. A time of peace had been inaugurated. On II. 12, 13 I have made some observations in the introductory note. I must take them of the duke of Chow speaking of himself, and telling how he would go on to labour for the consolidation of the dynasty, elaborating all its statutes, which should be established throughout the kingdom. 肆=陳, 'to diffuse,' 'spread abroad.' 時夏=是夏, 'this Hēa,' Hēa being a name for the kingdom, as we find it used in the Shoo II. i. 20, even before the rise of the Hēa dynasty. 保之=保天命, 'to preserve the appointment of Heaven.' That had been gained by war; it would be preserved by peace and good government. The characters 肆夏 in I. 13 are sometimes used as the name of the ode. There are no rhymes.

Ode. 9. Narrative. AN ODE APPROPRIATE IN SACRIFICING TO THE KINGS WOO, CHING, AND K'ANG. Here again, in the interpretation of this ode, Choo differs from the Preface, and from Maou and his school. On the place of king Woo in the piece there is no disagreement, but whereas Choo, after Gow-yang Sēw, finds also Ching and K'ang in it, the others restrict it to king Woo alone. Difficulties attach from the text to both views; nor do I accord so

來。既。威。降。○。將。其。有。自。  
反。飽。反。簡。福。福。鐘。鼓。斤。奄。  
反。既。反。簡。福。福。鐘。鼓。斤。奄。

When we consider how Ching and K'ang  
grandly held all within the four quarters [of the kingdom],  
How penetrating was their intelligence!  
The bells and drums sound in harmony;  
The sounding stones and flutes blend their notes;  
Abundant blessing is sent down.  
Blessing is sent down in large measure;  
Careful and exact is all our deportment;  
We have drunk, and we have eaten, to the full;  
Our happiness and dignity will be prolonged.

really with Choo as in the interpretation of  
note VI. We are obliged to strain the terms  
成 and 功 in II. 3, 5 if we take them as de-  
scribed of King Woo; and on the other hand  
the predicates in II. 4, 6 seem extravagant, when  
taken of Ching and K'ang. The Imperial ed-  
itor says that Choo himself, before he published  
his great work on the Shieh, held the view of the  
old interpreters, but they do not say that he  
was wrong in changing his mind, while yet they  
think it right to preserve the older interpre-  
tion alongside of his more matured one. It is  
an occasion for the application of the canon,—  
to put on one side what is doubtful.  
II. 1—1. The critics are all anxious that I  
should be understood of the firm moral purpose  
of King Woo, maintaining in his heart his strong  
and unswerving will to deliver the kingdom from  
tyranny, subduing every wrong impulse in him-  
self, and resolving to secure universal good order.  
The writer, it appears to me, would simply in-  
dicate the impression which he had of Woo's  
vigour and force. With I. 2 comp. I. 9 in ode 4.  
烈 = 'ardour.' Maou and Choo take it of the  
result of that, = 業 and 功業. There is no  
difficulty with I. 3, if we take 成 and 康 as  
meaning the kings who were so styled. If we  
refer the terms to Woo, then the line = 'most il-  
lustrious was he, who completed his great work  
and secured its tranquillity.' So says Maou,—  
不顯乎其成大功而安之.  
It is difficult to get at Ch'ing's exact idea  
of the line, but he says,—不顯乎其成  
之.  
安祖考之道. I. 4. 皇 = 君, taken  
as a verb, 'to establish as ruler or king (上  
帝之所君). This is much better than  
Maou's linking the term = 美, 'to admire';  
which is immediately manipulated by Ying-  
t'ai into 'to bless.'  
I. 5—7. Choo says nothing on the 奄 here.  
Maou explains it by 同, 'together'; where I  
cannot follow him. The diet. defines it by  
大有餘, 'grandly and more'; which suits  
the connection. It could not be said that Ching  
and K'ang were kings equal to Woo; but, coming  
in immediate succession to him, one of them at-  
ter the other, to the throne, they maintained  
out great qualities, which justified their being  
associated with him in the honours of sacri-  
fice. 斤斤 is defined by 明察 and 明  
之察, 'clearly examining'; the examining of  
intelligence.  
I. 9—10. The writer has done now with the  
characters and achievement of the kings sacri-  
ficed to; and he proceeds to speak of the music  
at the sacrifice, and the blessing conferred on  
the worshippers. 嘒嘒 is here defined by  
和, 'to be harmonious'; 'to sound in harmony';  
樂 = 7. 嘒, which occurred in I. III. XVII. 2,  
meaning simply a reed or tube. We shall meet  
with it hereafter as an instrument of music,—a

X. *Sze wän.*

時。界。無。帝。貽。莫。立。克。思  
 夏。陳。此。命。我。匪。我。配。文  
 常。于。疆。率。來。爾。烝。彼。后  
 于。爾。育。牟。極。民。天。稷。

思文

O accomplished How-tseih,  
 Thou didst prove thyself the correlate of Heaven;  
 Thou didst give grain-food to our multitudes;—  
 The immense gift of thy goodness.  
 Thou didst confer on us the wheat and the barley,  
 Which God appointed for the nourishment of all;  
 And without distinction of territory or boundary,  
 The rules of social duty were diffused throughout these great  
 regions.

kind of flute; which is its meaning here. 將將  
 is defined by 集 and 和集, 'to blend harmoni-  
 ously.' The subject of 降福 must be found, I  
 apprehend, in the Spirits of the kings sacrificed  
 to (此時神降之福). 稷稷 is defined  
 in the Urh-ya by 福, 'happiness,' or 'blessing,'  
 but we are obliged to take the terms here of the  
 abundance of the blessing. Maou defines them  
 by 衆, and Choo, by 多.

Ll. 11.—14. 簡簡=大, 'great,' 'in large  
 measure.' 反反—as in II. vii. VI. 3. L. 13  
 belongs to the conclusion of the sacrifice, when  
 those engaged in it all drank together by way  
 of fellowship and refreshment. Compare in III.  
 ii. III. 1, though the language there has reference  
 to the feast that followed a sacrifice in the an-  
 cestral temple. 來反=是反. Choo defines  
 反 by 覆, 'to be redoubled.' The blessing  
 would not be received and then expire. It  
 would keep coming back, and be, as it were, re-  
 peated (此福祿反覆, 日至而  
 未艾).

The rhymes are—王, 康, 皇, 方, 明, \*,  
 皇, 將, 稷, cat. 10; 簡, 反, 反, cat. 14.

Ode. 10. Narrative. CELEBRATING HOW-  
 TSEIH;—AN ODE APPROPRIATE TO THE BORDER  
 SACRIFICE, WHEN HOW-TSEIH WAS WORSHIPPED  
 AS THE CORRELATE OF GOD. It is not worth  
 while to go into minor controversies on the ar-  
 gument of this ode. There is a sufficient agree-

ment upon it, but in the interpretation of the  
 lines and characters there are, as we shall see,  
 various differences of view. Compare the Le-  
 gend of How-tseih, in III. iii. I.

Ll. 1, 2. 思 is the initial particle,—as in  
 III. i. VI. i. We can only give 文 the general  
 sense of 'accomplished,' as in the panegyric of  
 Yaou, in the Shoo, I. i. 1. 配天, 'to correspond  
 to Heaven,' is to be taken, I think, of the  
 achievements of How-tseih's life, rather than of  
 the place assigned to him at the border sacrifice.  
 Ll. 3, 4. Choo follows Ch'ing in taking 立 as=  
 粒, 'to supply with grain-food,'—as in the  
 Shoo, II. iv. 1. Then 極=至, 'the utmost  
 amount;' and the meaning of l. 4 is as given in  
 the translation. Maou says nothing on 立, but  
 he defines 極 by 中, 'the middle,' i.e., the pro-  
 per Mean of human nature, and this meaning is  
 most unnaturally forced out of the lines:—'Thou  
 didst preserve and establish the true life of all  
 people under the sky, so that by thee, How-  
 tseih, we might all get the correct Mean of our  
 nature (存立我天下衆民之命.  
 使衆民無不於爾后稷得其中  
 正, 言民賴后稷復其常  
 性).' Ll. 5, 6. 來 is taken as=小麥, or  
 'wheat.' Wang Taou contends that it is mere-  
 ly the particle, or=是; but 來, when used in  
 that sense, as no doubt it frequently is, is follow-  
 ed by a verb. 牟 (often with 麥 at the side)



一六八 "天啓" I say that grain-food was specially bestowed by God for universal (普一) nourishment. It was thus by His will that the design of God came to be fulfilled. But, I can make nothing of this (四) and the only one among the critics who has tried to keep it in the name of "you," in every word of the passage is (五) King-  
dom. The words are—天命以是循存后稷霸天下之功而廣大其子孫之國無此封寬於安今之經界乃大有天下！

but I leave it for others to make out their meaning. I interpret 非 as if it were 彼, opposed to the 此, and enabling us to explain the whole line as in the translation. 常—常近, 'the constant path,' the duties of social life. 時亨, —as in ode 8. When the people were supplied with food, they could be taught to be virtuous. See Confucius' saying in the Ana. XII. ix. 1.—This ode is sometimes called the

BOOK I. THE SACRIFICIAL ODES OF CHOW.

[ii.] THE DECADE OF SHIN KUNG.

I. *Shin-kung.*

臣工之什四一之二  
臣工  
嗟嗟臣工。敬爾  
在公。王釐爾成。  
來咨來茹。○嗟  
嗟保介。維莫之  
春。亦又何求。如  
何新畚。於皇來  
牟。將受厥明。明

Ah! Ah! ministers and officers,  
Reverently attend to your public duties.  
The king has given you perfect rules;—  
Consult about them and consider them.

Ah! Ah! ye assistants,  
It is now the end of spring;  
And what have ye to seek for?  
[Only] how to manage the new fields and those of the third  
year.  
How beautiful are the wheat and the barley,  
Whose bright produce we shall receive!

TITLE OF THE SECTION.—臣工之什，  
四一之二，‘The Decade of Shin-kung;  
Section II. of Book I. of Part. IV.’

Ode 1. Narrative. INSTRUCTIONS GIVEN TO  
THE OFFICERS OF HUSBANDRY;—PROBABLY AFTER  
THE SACRIFICE IN THE SPRING TO GOD FOR A  
GOOD YEAR. According to the Preface, this was  
an ode sung in the ancestral temple, when the  
king was sending away the princes who had been  
at court and assisted him in the spring sacrifice  
to his ancestors. The imperial editors say that  
Choo himself at first accepted this view, but  
afterwards adopted that which I have given  
above in the first part of the argument,—‘simply  
because the text only speaks of the business of  
husbandry (蓋以經文言農事耳).’

They add that later scholars have urged that if  
Choo’s view be correct, the piece should have had  
its place among the *Ya*, and not among the *Sung*.  
But on the view of the Preface, the same thing  
might be urged, so far as the words of the ode  
themselves are concerned. There is no doubt in  
my mind that the old view is incorrect. Upon it  
we have an ode to the princes, and not a word in  
it is addressed to them. Nothing could be more  
far-fetched than Maou’s method of accounting  
for this,—that the king chose to address the  
ministers of the princes, only the better to ad-  
monish the princes. Add to this the use of 我  
in l. 13; and I do not see how any unprejudiced  
student of the piece can hold to the account of  
it in the Preface.

艾觀鍾。乃人。我年。用帝。昭。上  
銓奄錢序眾命康迄

The bright and glorious God  
Will in them give us a good year.  
Order all our men

To be provided with their spuds and hoes:—  
Anon we shall see the sickles at work.

IL 1—1. The reduplication of 陸陸, 'all' reference to the Hsia year. IL 7, 8. IL 7 may

all is emphatic. 工一官, 'an officer.' 臣  
工一羣臣百官, 'all ye ministers. all  
ye officers?' but we must suppose that only the  
officers of husbandry are intended. 敬爾  
在公—敬爾在公之事, —as in  
the translation. The meaning is apparent, but  
have to construe 在公 is difficult. Comp. 在  
御 in I. vii. VIII. 2. 濟—賜, 'to give,' —as in  
III. II. III. 3, et al. I do not see the necessity of  
taking 王 as 前王, 'the former kings.' 成  
一成法, 'perfect rules.' The redoubled 來 is  
simply 是, and is not to be translated 'come.'  
次, —'to deliberate,' 蒞—as in IL III. III. 4.  
'There would be many things,' says 'Ts'ien T'ien-  
shih (錢天錫; 3ling dyn.), 'such as pecu-  
liarities of soil and situation, to be taken into  
account in the application of the general laws.'  
IL 3, 6. The meaning of 保介 is quite  
undetermined, and has to be fixed by the con-  
nection. Shiao says nothing on the terms.  
'They occur in the Le Ke, IV. 1. 13 in connection  
with the king's praying to God for a blessing on  
the labours of the year. There the king appears  
in his carriage, with his plough between the  
chariot-ee and a 保介; and Ch'ing ex-  
plains the phrase as meaning 勇士, or 車  
右, the mailed soldier who sat on the chariot-  
er's right (保=衣 and 介=甲); and  
whether he be correct or not in his interpreta-  
tion of the terms in that passage, such a signifi-  
cation of them is inapplicable here; and there-  
fore Chao makes them a denomination of the  
assistant officers of husbandry (農官之  
副). Even Kiang accepts this determination,  
and argues in favour of it (保=安 and 介  
=助). 莫春, 'late in spring,' 7, 8, the third  
mouth of the season, is to be understood with  
年, cat. 12, t. 1.  
Rhymes are found in 工, 公, cat. 9; to  
which we may add 求, cat. 8, t. 1; and  
cut, 'to reap.'  
c. to distinguish it from the plant 菊, —'to  
hook or sickle. 奄, —'soon,' anon.' 艾 (read  
was a kind of hoe; the 刈, a short reaping-  
The poet used to raise the earth (起土). The poet  
weeder or hoe.' Ts'ien T'ien-shih says it was  
said by Medhurst to be 'a spade or shovel, a  
is defined by ts'ien (兆 with 金 at the side),  
of the husbandmen, —句徒. 錢 (2d tone)  
衆人, 'all the men,' is, of course, to be taken  
py; 7, 8, grant a fruitful year. IL 13—15.  
the barley.' 康年, —'make the year hap-  
'will.' 用=以, 'by means of the wheat and  
IL 11, 12. 迄=至, 'to come to; here=our  
from the mention of that time to think of them,'  
beginning to ripen. Hence the speaker is led on  
in summer. In the end of spring they were  
Ch'oo-e says, 'The wheat and barley were ripe  
I have given is more natural and suitable. Fan  
bright gift.' 7, 8, of God. But the meaning which  
X. 明 is taken by Choo as = 明賜, 'the  
tion; = 於乎, 美哉. 來夢, —as in [7.]  
said by Choo to be 'an exclamation of admira-  
新(所求者惟此新畬之田. IL 9, 10. 於皇是  
畬 denotes fields in the third year of their  
cultivation. A 治 has to be understood before  
新=新田, 'new fields,' —see on II. III. IV. 1;  
the She (其他又何所求於民).  
quire of you?' So, the 'Flower and Essence of  
also be translated, 'And what more do we re-  
reference to the Hsia year. IL 7, 8. IL 7 may

II. *E he.*

噫嘻成王。既昭假爾。率時農夫。播厥百穀。駿發爾私。終三十里。亦服爾耜。十千維耦。

Oh! yes, king Ching  
Brightly brought himself near.  
Lead your husbandmen  
To sow their various kinds of grain,  
Going vigorously to work on your private fields,  
All over the thirty *le*.  
Attend to your ploughing,  
With your ten thousand men all in pairs.

Ode 2. Narrative. INSTRUCTIONS TO THE OFFICERS OF HUSBANDRY. PROBABLY, LIKE THE PRECEDING ODE, AFTER SOME SACRIFICE TO GOD FOR A GOOD YEAR. The Preface says that this was an ode sung on the occasions of sacrifice by the king to God, in spring and summer, for a good year. But there is no intimation of sacrifice in it; nor would any one ever have thought of seeking for it but for the place of the ode in this Part of the She. Evidently the piece is of a kindred nature with the preceding one.

Ll. 1, 2. 噫嘻 form a compound exclamation; but it is not easy to determine its peculiar significance. The dict. says that *e* is an exclamation 'of pain,' 'of anger,' 'of perplexity;' none of which meanings suits this passage. Maou, again, defines *he* by 和, and Ying-tah by 敷, with which meanings I cannot construe the line. Yen Sze-koo (T'ang dyn.), however, explains the term as 自得之貌 'the app. of satisfaction,' or 'self-possession.' So I understand it; and the two together—'Oh! yes.' The 成王既昭假爾 are all but unmanageable. That 成王 can only mean king Ching seems clear. Maou gives for the terms—成是王事, which become still more obscure in Ying-tah's expansion of them. Ch'ing makes out the six characters to mean—能成周王之功, 其德已著至矣, 謂光被四表格于上下. Choo, of course, takes 成王 correctly, but he says that 昭假爾 is like the 格爾衆庶 of the Shoo, IV. i. 1, *et al.*; and expands—成始置田官而

嘗戒命之也, 'King Ching first appointed officers of the fields, and cautioned and charged them.' This also is quite unsatisfactory. K'ang mentions an older view of Choo's—我之成其王業者, 既昭假于爾上帝, 'Our establishment of our royal possession has been brightly approved by Thee, O God.' K'ang rightly objects to this, that it introduces confusion into the piece, the 爾 here being referred to God, and those in ll. 5, 7 to the people; and then he gives the view of one of the Soo, of which he himself approves:—天之所以成我王業者, 既昭至矣, 'The way in which Heaven has established our royal possession has been made brightly to appear;'—taking 爾 simply as=矣. But to both these views, besides other objections, there applies especially this, that the interpretation of 成王 is inadmissible. The view which I have adopted in the translation is a modification of one suggested in 'The Flower and Essence of the She.' We are to suppose that king K'ang, in connection with his sacrifice at the border altar, had performed some service at the shrine of king Ching, asking, perhaps, what day would be propitious for the sacrifice (卜日於成王之廟). Then when the sacrifice had gone off happily, and he had assembled the officers of husbandry, he begins his address to them by saying that king Ching had come brightly near, and directed them to a fortunate day. This is the only way in which I can make any sense out of these lines. 爾 is simply=矣.

L. 3. 時=是, 'these.' L. 4. 百穀, 'the hundred kinds of grain,'=the various kinds.

III. Chin loo.

譽。夜。數。惡。○亦我于振  
以庶在在彼斯西于  
永幾此彼斯西于  
終夙無無容止。鷺飛。

A flock of egrets is flying,  
About the marsh there in the west.  
My visitors came,  
With an [elegant] carriage like those birds.  
There, [in their States], not disliked;  
Here, [in Chow], never tired of;—  
They are sure, day and night,  
To perpetuate their fame.

Il. 5, 6. 駿發爾私—大發爾私

田, 'grandly turn up your private fields.' Choo defines 發 by 耕, 'to plough'; but the term should be taken more generally. Ch'ing says, 'In the cultivation of the ground, the allotments of families were separated by a small ditch (濠); ten allotments, by a larger (溝); a hundred, by what we may call a brook (洫); a thousand by a small stream (澮); and ten thousand, by a river (川). The space occupied by 10,000 families formed a square of a little more than 38½. We may suppose that this space is intended by the round number of 30½ in the text. Ch'ing further says that it constituted a *poo* (一部) and was under the charge of a special officer. The mention of the 'private fields' seems to imply that there were also 'the public fields,' cultivated by the husbandmen in common on behalf of the government;—contrary to the view of Choo, that in the royal domain, in the portion of it here contemplated, the public revenue was derived from a different system. As the people are elsewhere introduced, wishing that the ruler might first fall upon the public fields, to show their loyalty, the king here speaks only of the private fields, to show his sympathy and consideration for the people. Il. 7, 8. 服 is here explained by 事, as often; but we must take it with verbal force, 'to attend to the business of,' 十千=一萬, the ten thousand holders of the 30½. They were all to be called forth to labour, in pairs to each plough. Choo takes the meaning to be that, though so numerous, they were to work with good will and union of

strength and attention, realizing on a grand scale the harmony of a single pair of labourers (萬人畢出并力齊心如合耦). There are no rhymes.

Ode 3. Allusive. CELEBRATING THE REPRESENTATIVES OF THE TWO FORMER DYNASTIES, WHO HAD COME TO COURT TO ASSIST AT SACRIFICE;—MAY HAVE BEEN SUNG WHEN THE KING WAS DISMISSING THEM IN THE ANCESTRAL TEMPLE. The Preface simply says that in this ode we have the representatives of the two previous dynasties, who had come to court to assist at sacrifice (二王之後來助祭);—to which account of the piece Choo adds nothing. The larger argument which I have adopted is taken from K'ang (二王之後來助祭, 遭于廟之樂歌也).

Il. 1—4. 鷺,—as in I. xii. 1, 2, 3. The bird was prized for the pure white of its plumage, and its movements were also supposed to be remarkable for their elegance (鷺本潔白, 又善飛舞以爲容). 振 is defined by 臺飛貌, 'the app. of the egrets flying in a flock.' 離 is defined, from the connection, by 澤, 'a marsh or pool.' 'The loo,' says King-t'ung, 'is a water-bird, and hence it could be flying only to a marsh. This gives us the meaning of *yung*. The marsh in question was in the west; but no stress is to be laid on the 西.' It is generally held that 西離 is the pool about

IV. *Fung nēen.*

孔百祖爲及高多豐  
 皆。禮。妣。醴。秭。廩。秣。年  
 降以烝爲萬亦多  
 福洽畀酒億有黍

豐年

Abundant is the year, with much millet and much rice;  
 And we have our high granaries,  
 With myriads, and hundreds of thousands, and millions [of  
 measures in them];  
 For spirits and sweet spirits,  
 To present to our ancestors, male and female,  
 And to supply all our ceremonies.  
 The blessings sent down on us are of every kind.

the 辟廱 of III. i, VIII. 3, 4, which, it is said, was in the western suburb of the capital; but this point cannot be determined. Wherever the pool was, the egrets were in their element at it, and so the visitors whom the piece celebrates were in their element at the court of Chow. Those visitors, it is affirmed in the argument, were the representatives of the dynasty of Hsia, from the principality of Ke (杞), and of Shang, from that of Sung. It is of course only from tradition that the term 客 is thus restricted. 辰=至, 'to come to.' 止 is the final particle. 斯=such. The deportment of the visitors was supposed to be as elegant as the movements of the birds (斯指鷺言), so there is a metaphorical as well as an allusive element in these lines.

LL. 5—8 are in praise of the two nobles, and contain assurance of the king's confidence in them and good will to them. 在彼, 在此, —'there,' 'here;'—their own States, and at the court of Chow. 無惡, 無斃=無有惡之者, 無有厭之者;—as in the translation. 庶幾, along with the wish of the king, convey his assurance, that so it would be with them. They would ever conduct themselves so as to deserve the praise which

ll. 5. 6 expressed. 永終, together, = 'to perpetuate.' Kēang says, 'The rise of the three dynasties was entirely from the appointment of Heaven, without the shadow of partiality displayed in it. The displacement of one arose from such men as Kēeh and Show; and the elevation of another from such men as T'ang and Woo. The descendants of the occupying

and of the displaced Houses stood to one another in the relation of host and guest, without any consciousness of undue exaltation on the part of the former, or of shame on the part of the latter.' But this would require more than mortal virtue on both sides.

The rhymes are—離, 容, cat. 9, and 惡, 斃\*, 夜\*, 譽, cat. 5, t. 1.

Ode 4. Narrative. AN ODE OF THANKSGIVING FOR A PLENTIFUL YEAR. Both the Preface and Choo say further that the ode was used at the sacrifices in autumn and winter, and Choo adds that the thanksgiving was to the Father of Husbandry (Shin-nung,—see on II. vi. VII. 2,—the First Husbandman, or How-tseih), the Spirits of the laud and those of the four quarters (方社; as also in II. vi. VII. 2), &c. But opinions are endlessly divided as to the Spirits who were sacrificed to; and Fan Ch'oo-e, after enumerating half a dozen conflicting views, concludes by saying that 'the sum of the matter is that it was a piece to be sung at a sacrifice of thanksgiving (要之, 爲報祭之樂章).'

L. 1. 稌=稻, 'paddy or rice.' This line is understood as referring to the grain of the people, that there would be no scarcity in their families, while ll. 2, 3 refer specially to the stores of the king. Under millet and rice, we may suppose, all other kinds of grain are comprehended. Ll. 2, 3. Choo observes here that 亦 is merely an expletive particle;—so I have treated it in nearly all cases of its occurrence. 萬, without question, means 10,000; and 億 is most commonly accepted as the name for 100,

國。鞀。田。樹。虞。設。之。瞽。有。既。磬。縣。羽。崇。業。庭。在。瞽。有。備。柷。鼓。應。牙。設。○。周。有。瞽。有。瞽。

There are the blind musicians; there are the blind musicians; In the court of [the temple of] Chow. There are [the music frames] with their face-boards and posts, The high toothed-edge [of the former], and the feathers stuck [in the latter]; With the drums, large and small, suspended from them; And the hand-drums and sounding-stones, the instrument to give the signal for commencing, and the stopper.

The critics generally admit that it was not made for any occasion of sacrifice (非祭祀之時所奏)。

IL 1, 2. 有瞽—like 瞽, in III. 1. VII. 4. The repetition of the phrase serves to denote that the blind musicians were many. In the Chow Ia. III. 1, 22, the enumeration of these blind musicians gives 2 directors of the 1st rank (大師), 4 of the second (小師), 40 performers of the 1st grade, 100 of the 2d, and 100 of the 3d, with 300 assistants who were credulous as to this collection of blind musicians about the court of Chow. 庭—'a court-yard' Here we must understand it of the court below the raised hall of the temple of King Wan. IL 3—2. All the instruments here were performed on in the open court below the hall. IL 3, 4—see on III. 1, VII. 3. Choo says that the feathers spoken of were stuck or placed (樹—瞽) on the teeth of the face-board. More probably they were employed as ornaments for the tops of the posts—so, the 'Flower and Essence of the She (鸞之上角, 置羽為飾); 應 is generally taken as the name of a small drum, and 田 as that of a large one. 'The 瞽 and the 瞽 were the suspended drums;—under the Hea dynasty, it is said, drums were made with feet on which they stood; under the Shang, they were supported on pillars; the duke of Chow introduced the practice of suspending them from a frame. 瞽—1, 2. 瞽—see Ana. XVII. 1, 4. The instrument was a small drum, which could be held in the hand, with two ears, or balls attached to it by strings. The balls struck the ends and made music, as the handle was twirled about. 柷 and 鞀 and a grand performance in the temple of King Wan.

Of 5. Narrative. The blind musicians of Chow; the instruments of music; and their position. The place was made on the occasion of the duke of Chow's completing his instruments of music, and announcing the fact in a grand performance in the temple of King Wan. Car. 15, 1, 2.

The rhymes are—柷, 瞽, 禮, 瞽, 瞽 (得也). better construction (而神降之福將 line as in the future tense, which, possibly, is the of 降. 瞽—'universal'. Choo takes the had been or might be sacrificed to, as the subject understand a 神, meaning all the spirits who sacrifices and feasts whatsoever. IL 3. We must for, 百禮, 'all ceremonies'; meaning all male, generally. 洽—'備', 'to be provided extend the meaning to ancestors, male and female, generally. 洽—'備', 'to be provided taking that meaning from 祖. But we must taking that meaning from 祖. But we must 祖妣, 'grandfather and grandmother; 妣, 'to set forth'; so that 烝罔 = 'to offer to' millions. IL 5—2. 為, 'to make' 烝—'進 use of 新 is as the denomination for a hundred 億數億至億曰新). The common of Maou and Choo here (數萬至萬曰 000,000,000. The latter seems to be the new 100,000,000, and 新=億×億=10,000,000,000, then 億 will be 10,000 × 10,000 = not take the terms as thus rising in decimal in taking 新 as meaning a million. If we do 000. I must also agree with Kwoh and others

觀 戾 聽。先 離 厥 ○ 管 乃  
 厥 止。我 祖 和 聲。嗶 備 奏。  
 成。永 客 是 鳴。肅 嗶 舉。簫

These being all complete, the music is struck up.  
 The pan-pipe and the double-flute begin at the same time.

Harmoniously blend their sounds;  
 In solemn unison they give forth their notes.  
 Our ancestors will give ear;  
 Our visitors will be there;—  
 Long to witness the complete performance.

# VI. Ts'een.

介 以 鯉。鰈 鱣 多 沮。猗 潛  
 景 祀。以 鰈 有 魚。潛 與  
 福。以 享 鰈 鱣。有 有 漆

Oh! in the Tseih and the Ts'eu,  
 There are many fish in the warrens;—  
 Sturgeons, large and snouted,  
 T'eaous, yellow-jaws, mudfish, and carp:—  
 For offerings, for sacrifice,  
 That our bright happiness may be increased.

not themselves discourse music, but were used to direct the band, the former giving the signal for the performers to commence, the latter for them to stop. The *ch'ui* was a sort of wooden box, with a handle in the top, which moved a cross piece of wood at the bottom, that gave the signal as it struck against the sides. The *yu* was made to resemble a coining tiger, with a toothed ridge upon his back, along which a stick was drawn to give the signal to stop. Another name of it is 敵. Medhurst, under *ch'ui*, has con-

founded the two instruments together. 奏 = 作樂, 'to make music.' The *seuou* was a sort of pan-pipe, made on a large scale with 23 tubes of bamboo, or on a smaller, with 16 tubes.

管,—this was a kind of flute. But it was double in structure somehow, so that two were blown together.

LL 9—13 Nothing is said in the above lines of the stringed instruments, which were used in the hall above the court, nor is the enumeration complete of all the instruments which were used

in the court below. We cannot account for the omissions; but in ll. 9, 10, the writer proclaims the excellence of the performance. 嗶嗶, —

as in [I.] IX. Comp. the diff. application of 肅離 in [I.] I. LL 11—13 must be taken in the future tense. The 'visitors' are understood, as in ode 3. 成 = 'the complete performance;— what would take place on grand occasions.

The rhymes are—瞽, 虞, 羽, 鼓, 圉, 奏 (prop. cat. 4), 舉, cat. 5, t. 2; 庭, 聲, 鳴, 聽, 成, cat. 11.

Ode 6. Narrative. SONG IN THE LAST MONTH OF WINTER, AND IN SPRING, WHEN THE KING PRESENTED A FISH IN THE ANCESTRAL TEMPLE. This is the argument of the piece given in the Preface, and in which the critics generally concur. In the *Le Ke*, IV. vi. 49, it is mentioned that the king, in the beginning of winter, gave orders to his chief fisher to commence his duties,



祀。相薦穆。天維蕭蕭。有  
假子廣。○子辟蕭。至來  
或肆壯。於穆公。相止離

They come full of harmony;  
They are here, in all gravity;—  
The princes assisting,

While the Son of Heaven looks profound.

While I present [this] noble bull,

And they assist me in setting forth the sacrifice,

The rhymes are—  
魚, cat. 5, t. 1; 蕭\*, cat. 1, t. 2.

Ode 7. Narrative. APPROPRIATE AT A SACRIFICE BY KING WOO TO HIS FATHER WAN.

This account of the ode is that given by Choo. According to the Preface, the piece was appropriate to the 七 (七), or great quinquennial sacrifice offered by the kings of Chow, mentioned in the Analects, III. x, xi, and King-tah further thinks that it was made by the duke of Chow for king Ching to celebrate the universal peace which was established throughout the kingdom. Maou also says that the great ancestor contemplated in it was king Wan, which seems to me inconsistent with the nature of the 7e sacrifice. The imperial editors allow that the ode better admits of explanation on Choo's view. There is, in fact, no end of the perplexities and conflicting opinions in the interpretation of the details on the old view, and Choo exercised a wise discretion in departing from it. In Confucius' time the three great families of Loou used this ode in sacrificing to their ancestral temples;—to the great dissatisfaction of the sage (See Ana. III. ii.). They used it at the conclusion of the sacrifice, when the sacrificial vessels and their contents were being removed (以離徹), and the probability is that it was made at first to be used at that time, and hence we find it called by the name of 徹 (徹) as well as 羹.—Even on the view of the ode given by Choo, he has some difficulties to dispose of. LI. 1—4 are plainly narrative, and proceed from an onlooker. The king would never speak of himself in the terms 天子穆穆. LI. 5—8 are as plainly from the lips of the king, the sacrificer; and so are LI. 13—16. But if LI. 9—12 stood alone, we should take them, like LI. 1—4, as descriptive, and translate in the 3d person.

vice. 離離 and 蕭蕭,—as in III. 1. VI. 3. (時公,—as in [I], IV.) assisting in the service.

He and went himself to see his operations. He partook of the fish first captured, but first presented one as an offering in the back apartment of the ancestral temple; and in the first month of spring, when the sturgeon began to make their appearance (IV. i. 25), the king presented one in the same place. On these notices the argument in the Preface is constructed; and no doubt, some analogous ceremonies were observed by the kings of Chow. When the fish generally, and then the sturgeon, came into season, choice specimens would be presented to their ancestors, as an act of duty, and an acknowledgment that it was to their favour that the king and the people were indebted for the supplies of food which they received from the waters.

LI. 1, 2. 游魚 is a compound term of exclamation. 游魚,—rivers of Ke-chow; the same that are mentioned in II. iii. VI. 1. Some take 游 here as the verb, = 'to be hid'; but both Maou and Choo define the term by 游, a place constructed of wood, if we can speak of construction in the case, thrown into the water for the comfort of the fish, to afford them warmth, and where they might breed. This meaning of the character is found in the dictionary (魚之游).

所魚謂之游. LI. 3,—see on I. v. II. 4. We have met with all the names in I. 4 but 游 or 白鰐 which is described as 'a fish, long and narrow.' VII. Hanns thinks it may be a species of *thyssa* or *gracilis*. The 'increase of happiness' would come from the Spirits of their ancestors. 'So offering and sacrificing,' says Le Hwa, 'the Spirits would aid them with great happiness (神助之以大福). But we are not to suppose that the Spirits would send down happiness, because of the many fishes that were offered to them. They would do so because of the reverence and sincerity with which they were offered when they were in season.'

亦 既 介 綏 昌 及 武 哲 孝 皇  
右 右 以 我 厥 皇 維 維 子 考。  
文 烈 繁 睂 後 天 后 人。○ 綏  
母 考 祉 壽。○ 克 燕 文 宣 子

O great and august Father,  
Comfort me, your filial son!

'With penetrating wisdom thou did'st play the man,  
A sovereign with the gifts both of peace and war,  
Giving rest even to great Heaven,  
And ensuring prosperity to thy descendants.

'Thou comfortest me with the eyebrows of longevity;  
Thou makest me great with manifold blessings.  
I offer this sacrifice to my meritorious father,  
And to my accomplished mother.'

I can only regard 止 as a particle. Choo says on 穆穆 simply that it is descriptive of the king (天子之容). Ying-tah, after the Urh-ya, finds nothing more in it than the general idea of 美 'admirable,' 'elegant.' But that does not exhaust its meaning. The 'Complete Digest' expands it into 至和無迹, 至敬無聲, 端默無爲. 'Profound' comes nearer it than any one English term I can think of.

Ll.5—8. Here we have king Woo speaking, though there is no indication in the text of any change of person. Ll. 1,2. Choo takes 於 as the exclamation Oh!; and this obliges him to understand that the bull was contributed by the assisting princes (此和敬之諸侯薦大牲以助我之祭事). But the imperial editors observe that there is no evidence that such a thing was ever done by the princes, while there are abundant testimonies as to the victims being provided by the king. The difficulty is altogether avoided by reading 於 with its usual pronunciation, which gives the meaning of the line as in the translation. 肆—陳; 肆祀, 'to arrange, set forth, the sacrifice.'

Ll.7,8. 假—大, 'great;' we might also take it as 嘉, 'admirable.' 皇考, 一皇, as in

III.i. X.5; 考 is 'a deceased father.' 綏, 'to comfort,' 'to give support and settlement to.'

Ll.9—12 must be translated in the 2d person, though the lines themselves, as I have said, rather indicate the 3d. 維人, 維后, compare the 維人 in [i.] IV., l.9. 宣—通 or 徧, with reference to the comprehensive range and penetration of Wán's wisdom. 燕=安, 'to give rest to.' Hwang Tso, referring to the statement in III.i. VII.1, that 'God surveyed the four quarters of the kingdom, seeking for some one to give settlement to the people,' adds, 'Thus what Heaven has at heart is the settlement of the people. When they have rest given to them, Heaven is at rest.' 昌—盛, with *hiphil* force, 'to make prosperous.'

Ll.13—16. 眉壽, as in II.ii. VII.4. 繁, 'manifold.' 右—尊, 'to honour,' with reference to the sacrifice that had been offered. 烈考, i. g., 皇考, in l.7. 文母 must be referred to T'ae-sze, the queen of Wán. In sacrifices to ancestors, the tablets of their wives were placed in their shrines, so that both shared in the honours of the service.

The rhymes are—離, 公, cat. 10; 肅, 穆, cat. 3. t.3; 牡\*, 考\*, 卬, t.2; 祀, 子, cat. 1, t.2; 人, 天, cat. 12, t.1; 后, 後, cat. 4, t.2; 壽, 考\*, cat. 3, t.2; 祉, 母\*, cat. 1, t.2.

VIII. *Tae hien.*

考。○休。條。和。龍。曰。載。  
以。率。有。鈴。旂。求。見。載。  
以。孝。見。烈。有。旂。央。陽。厥。辟。  
昭。光。鶴。央。陽。章。王。

They appeared before their sovereign king,  
To seek from him the rules [they were to observe].  
With their dragon-emblazoned banners, flying bright,  
The bells on them and their front-boards tinkling,  
And with the rings on the ends of the reins glittering,  
Admirable was their majesty, and splendour.  
He led them to appear before his father shined on the left,  
Where he discharged his filial duty, and presented his offerings;—

Ode 8. Narrative. APPROPRIATE TO AN OCCASION WHEN THE FEUDAL PRINCES WERE ASSISTING KING CHING AT A SACRIFICE TO KING WOO.

辟, 'the ruling king,' as in l. 12, as the subject. Ching.

王, 'the ruling king,' is of course king Ching. With-tze quotes

曰 is not to be translated. With-tze quotes the line with 事 (尚賢篇). 章=法度,

'laws and rules,' meaning the various regulations which were delivered to the princes when they appeared at court, to be put in force in their own States. Ll. 3—6 all describe the state with which the arrival of the princes at the

capital was accompanied. 旂—as in II. l. VIII. 3. This is the first time we have found the descriptive along with it. 陽陽 expresses the brilliance of the flags. Bells attached to the front-board of the carriage were called 和;

those fixed at the top of the banner-staff, 鈴; other bells on the yoke or the horses' bits were called 轡. 中央 is intended to give the sound made by the bells. From III. iii. VII. 2 we learn that the end of the reins were adorned with metal rings; 有體 denotes the glittering appearance which these made. So Ch'ing explains the phrase (金飾貌):—better than Choo's taking it of the sound made by the rings. 林=美, 'admirable.'

Ll. 7, 8 have for their subject the king, who, after giving audience to the princes, proceeded to present them, as it were, to the Spirit of his father. 見,—as in l. 1. 昭考 is not to be translated

—'his illustrious father.' 昭 has here the

meaning given to the commencing term 載. Is it the initial particle, and untranslatable, as Choo holds? Or has it the meaning of 始, as Maou says, so that l. 1 will mean, 'on the first appearance of the princes at the court of their sovereign?' The character itself will admit of either interpretation of it, and there is nothing in the piece to fix its meaning. The imperial editors give their decision in favour of the view of the Preface, which Choo himself at one time admitted. There was an appropriate-ness, they say, in king Ching's leading them to the temple of his father, on their first presentation at his court. This I allow, but there would be nothing inappropriate in his doing so on some subsequent occasion as well. The point is one which cannot be positively determined.—The ode, it will be observed, is about the sacrifice; but it was not said or sung at the sacrifice. Ll. 1—6. 載, is the initial particle; or—始, 'first,' on the first occasion of;—see above. 見 (read 覲), 'to appear at court before the king.' We must understand 辟公, 'the

king.' We must understand 辟公, 'the

king.' We must understand 辟公, 'the

king.' We must understand 辟公, 'the

king.' We must understand 辟公, 'the

king.' We must understand 辟公, 'the

king.' We must understand 辟公, 'the

king.' We must understand 辟公, 'the

馥。熙。福。綏。文。多。之。永。介。享。  
 于。俾。以。辟。祐。思。言。胥。○  
 純。緝。多。公。烈。皇。保。壽。以

That he might have granted to him long life,  
 And ever preserve [his dignity].  
 Great and many are his blessings.  
 They are the brilliant and accomplished princes,  
 Who cheer him with his many sources of happiness,  
 Enabling him to perpetuate them in their brightness as pure  
 blessing.

IX. *Yëw k'ih.*

其。敦。有。有。其。亦。有。有。有。  
 旅。琢。且。萋。馬。白。客。客。客

The noble visitor! The noble visitor!  
 Drawn like his ancestors by white horses!  
 The reverend and dignified,  
 Polished members of his suite!

technical sense which is explained under chapter 19th of 'The Doctrine of the Mean.' Woo's place in the Ancestral Temple was on the left of the shrine of the great ancestor of the House of Chow. The reduplication of the 以 might be disregarded. The offerings were the expression of the king's filial piety. Ho K'äae says, 'Hëaou denotes the filial thoughts,—the inward tasking of the mind; hëang denotes the offerings, the outward contribution to the utmost of the ability (孝者, 孝思內盡志也, 享者, 獻享外盡物也).'  
 LL 9—14. The subject of 介 will be 神,—the spirit of king Woo, who would respond with blessing to the filial offerings of his son. 言 is the expletive particle. On the 之, the 'Complete Digest' says, 之字指今日言, which I do not understand. The meaning of 1.2 evidently is that king Ching, through the favour of his father, would long preserve his dignity, and all the blessings of his lot. 思 is the initial particle;—as in the 10th ode of last Decade, *etal.* 祐=福, 'happiness,' 'blessings.' LL 12—14, are in compliment to the princes assisting at the sacrifice, intimating that it was to their co-operation that the king was indebted for the favourable answer which would be given

to his sacrifice. This seems to me the only natural or legitimate construction of these lines; and I am surprised that the imperial editors should demur to it, and call attention to Ch'ing's view that 1.13 is to be understood of the blessing which the princes themselves would receive, and not of that which they secured for the king (綏之以多福, 是神安辟公以多福, 非謂安孝子也). L. 12,—as in ode IV. of last Decade; 緝熙,—as in ode VI. of the same. 于 has perhaps the force of 'up to the point of.' Choo's expansion of 1.14 is—使我 (but the whole par. is in the 3d person) 得繼而明之, 至于純馥也.

The rhymes are—王, 章, 陽, 央, 鶴, 光, 享\*, cat. 10; 壽, 保\*, cat. 3, t. 2; 祐, 馥\*, cat. 5, t. 2.

Ode 9. Narrative. CELEBRATING THE DUKE OF SUNG ON ONE OF HIS APPEARANCES AT THE CAPITAL AND ASSISTING AT THE SACRIFICE IN THE ANCESTRAL TEMPLE OF CHOW;—SHOWING HOW HE WAS ESTEEMED AND CHERISHED BY THE KING. From ode 3 we may conclude that the visitor here celebrated was the representative

夷。威。之。之。○以言授客宿。薄言追馬。絜。信。宿。孔。淫。綏。追。絜。信。宿。

The noble guest will stop [but] a night or two!  
The noble guest will stop [but] two nights or four!  
Give him ropes  
To bind his horses.

I will convey him [with a parting feast];  
I will comfort him in every possible way.  
Adorned with such great dignity,

It is very natural that he should be blessed.

of one of the former dynasties, and the mention of his white horse (or horses) is a sufficient substantiation of the tradition in the Preface, that he was the famous viscount of Wei (see the Shuo, IV. xl), an elder brother, or an uncle, of the last king of the Shang dyn. When the rebellion of that king's son was put down, and the son himself put to death, the viscount of Wei was made duke of Sung, there to continue the sacrifices of the House of Shang. In this ode he is represented as coming to the court of Chow, where he would assist king Ching in the sacrifices in his ancestral temple. Ho K'iao says, 'The language, like that of ode 3, is all in praise of the guest, but it was sung or recited in the temple; and therefore it is rightly placed among the *Sung*.' Perhaps there is an indication in it of the temple,—in the last line.

LI. 1—4. The repetition of the 有客 serves to call attention to the visitor, and to intimate the joy which the sight of him occasioned. K'ang is the only critic I have met with who finds in it an indication that more than one visitor is indicated by it,—the duke of Sung namely, and his attendants. With the dynasty of Yin white had been the esteemed and sacred colour, as red was with Chow, and hence the duke, as the representative of Yin, had his carriage drawn by white horses. Riding on horse-back being a thing not mentioned in the Shu, we must take 馬 in the plural. The use of 白駒 in II. iv. II. may be pleaded in favour of a singular construction of 馬; but perhaps, in that ode also we ought to take 駒 as plural, pleitive particle. The first 絜 = a 'rope'; (再宿)' and that of 信 as meaning 'to lodge four nights (四宿)'; 言 is merely the ex-

At any rate, the duke of Sung would come to the court of Chow, as the other princes did, in a carriage. Choo says 亦是 merely the initial particle, but I prefer regarding it here, with Soo Ch'eh, as 仍, with all the meaning in the translation. 有妻有且 is descriptive of the 旅 in I. 4, the officers in attendance on the duke. Choo acknowledges that he does not understand 妻且; but Maou gives the characters the meaning of 敬慎貌, 'the app. of being reverent and careful.' It is as well to accept this explanation, though given merely because it would suit the connection. Compare 妻夔 in II. v. VI. 1. 敦 (read *ton*) 琢 is defined by 選擇, 'selected.' The characters, no doubt, = 追琢 in III. 1. IV. 5. There they are used of metal and jade engraved and polished; here they are metaphorically applied to the officers of Sung. 旅—'a company'; here, the suite of the duke.

LI. 5—8 are indicative of the esteem felt at the court for the duke, and how gladly the king would have detained him. Compare the similar phraseology in II. iv. II. 1, 2. 'To lodge one night in a place is called 宿; to lodge two nights is called 信.' The T'ieh-yü explains the repetition of 信, as meaning 'to lodge two nights (再宿)' and that of 信 as meaning 'to lodge four nights (四宿)'. 言 is merely the ex-

X. *Woo.*

武 於皇武王。無競維烈。允文文王。克開厥後。嗣武受之。勝殷遏劉。耆定爾功。

Oh! great wast thou, O king Woo,  
Displaying the utmost strength in thy work.  
Truly accomplished was king Wăn,  
Opening the path for his successors.  
Thou did'st receive the inheritance from him;  
Thou did'st vanquish Yin, and put a stop to its cruelties;—  
Effecting the firm establishment of thy merit.

the second,=‘to tie or tether.’ If his horses were tied, the duke would be obliged to remain.

LL 9—12. The duke would not be stayed, and here the king tells how he would continue to show his appreciation of him, when he was gone. 薄言 is the compound particle with which we are familiar. 追之 is taken as=

送之, ‘I will escort him,’ including the giving to him a parting feast. L. 10 has been taken variously. Choo understands 左右, ‘on the left and the right,’ as—in every possible way; and the meaning of the line is as I have given it in the translation. The construction is natural and unstrained. Ch’ing understood 左右 of the king’s ministers (左右之臣), who would be present at the feast, and show their desire for the happiness of the distinguished visitor. The ‘Essence and Flower of the She’ adopts this view. Kēang takes 左右 of the members of the duke’s suite, who deserved, as well as their master, to be esteemed and honoured. L. 11 is referred to the duke of Sung, the greatest of the feudatories of Chow, and worthy of his dignity; so that 淫 has the sense of 大, ‘great.’ The only critic who takes a diff. view is Fan Ch’oo-e, who refers the line to Woo-kāng, on whom the duke of Chow had dealt the terrors of justice (威), because of his rebellion (淫). Thus the line contains a warning to the duke of Sung; but this is foreign to the spirit of the whole piece, to say nothing of the ‘chiselling’ of the construction. I said that in l. 12 there is, perhaps, an indication of the

ode’s having been sung in the temple;—before the shrine of king Woo. The subject of 降福 is not expressed, but 神 may very well be understood, and the line,=‘Very easy is it for thee, O spirit [of my father], to send down blessing on him.’ I have left the meaning, however, indefinite in the translation. 夷=易, ‘easy,’=natural.

The rhymes are—馬\*, 旅, 馬\*, cat. 5, t. 2; 追, 綏, 威, 夷, cat. 15, t. 1.

Ode 10. Narrative. SUNG IN THE ANCESTRAL TEMPLE TO THE MUSIC REGULATING THE DANCE IN HONOUR OF THE ACHIEVEMENTS OF KING WOO. This account of the piece, given in the Preface, is variously corroborated, and I do not know that any of the critics have called it in question. The dance was made by the duke of Chow, and was supposed to represent in some way the success of Woo’s career. Perhaps the brief ode was sung as a prelude to the dance; or it may be that the seven lines are only a fragment. This, indeed, is most likely, as we have several odes in the next section all referred to the same occasion. The 爾 in l. 7 has made me use the second person in the translation throughout.

LL 1, 2. 於 (woo),—the exclamation. The structure of l. 2 is like that of 無競惟人, which we have met with in III. iii. II, *et al.* 烈,—in the sense of 功, ‘merit,’ ‘achievement.’ Nothing could be conceived of grander or stronger than what Woo had accomplished. LL 3, 4. But if Woo had reared the superstructure,

When had laid the foundations of it. 卽 卽 卽  
卽, 'opened the future,' i.e., prepared the  
way for all that should be done by those who  
came after him. 卽 卽 卽, 'inheriting  
Woo? i.e., Woo, as the successor and heir of  
Wan. 卽 卽, 'received it; i.e., all that  
Wan had done. 卽 卽, 'to repress; as in III. 卽.  
IX. 卽 卽, 'to kill; meaning all the mur-  
derous oppression exercised by Show. 卽 卽 =  
卽, 'to bring about;—as in III. I. VII. Even  
again singular in insisting on the usual mean-  
ing of the term, as = 卽, so that I. 7 is with  
him.—'When thou was old, thou didst establish  
thy merit? There are no rhymes.

BOOK I. SACRIFICIAL ODES OF CHOW.

[iii.] THE DECADE OF MIN YU SEAOU-TSZE.

I. *Min yu.*

閔予小子之什四一之三

閔予小子

閔予小子。遭家不  
造。嬛嬛在疚。於乎  
皇考。永世克孝。○  
念茲皇祖。陟降庭  
止。維予小子。夙夜  
敬止。○於乎皇王。  
繼序思不忘。

Alas for me, who am [as] a little child,  
On whom has devolved the unsettled State!  
Solitary am I and full of distress.  
Oh! my great Father,  
All thy life long, thou wast filial.

Thou didst think of my great grandfather,  
[Seeing him, as it were,] ascending and descending in the court.  
I, the little child,  
Day and night will be so reverent.

Oh! ye great kings,  
As your successor, I will strive not to forget you.

TITLE OF THE SECTION.—閔予小子之  
什四一之三, 'The Decade of Min yu  
seaou-tsze; Section III. of Book I, Part IV.'

Ode 1. Narrative. APPROPRIATE TO THE YOUNG  
KING CHING, DECLARING HIS SENTIMENTS IN THE  
TEMPLE OF HIS FATHER. The Preface says merely  
that we have here 'the heir-king presenting  
himself in the ancestral temple (嗣王朝  
於廟也);' but the common consent of Maou  
and all the critics is that the king was Ching.  
The only question is as to the date of the com-

position, whether the piece was made for him  
on his repairing to the temple when the mourn-  
ing for his father was expired, or after the ex-  
piration of the regency of the duke of Chow.  
Kēang supposes that it was made for Ching's  
regular use (平日朝於廟), so that  
both these occasions may be embraced in it.

Ll. 1—5. 閔—病, 'distress,' 'to be dis-  
tressed,' so that 1.1='Distressed am I, the little  
child.' 小子 is Ching's humble designation  
of himself; and is frequently put into his lips in



II. *Flung loh.*

未堪家多  
維子小  
繼猶判  
將子就  
朕未有艾  
於乎悠哉  
率時昭考  
訪子落止

I take counsel at the beginning of my [rule],  
How I can follow [the example] of my shined father.  
Ah! far-reaching [were his plans],  
And I am not yet able to carry them out.  
However I endeavour to reach to them,  
My continuation of them will still be all-deflected.  
I am [but as] a little child,  
Unequal to the many difficulties of the State.

the Shoo (c. 9, V. vii. 2, 9, et al.). It may seem appropriate in the lips of him who was only a boy; but elders also employed it. It occurs, for instance, in the Shoo, V. vi. 10, used by the duke of Chow of himself. 家 = 國家, which wo may translate 'the kingdom.' 造 is defined by 成, which Ying-tan endeavours to explain by saying, 'When there is progressive action, there will be completion in the end; hence 造 = 成 (有所造爲, 終必成就故造猶成也).'<sup>1</sup> Whether there be a reference to any special calamities in 1. 2 we cannot tell; but compare king Ching's complaint in the Shoo, V. vii. 1. 纒, -i. 9, 纒. The redoubled character gives the idea of being solitary and unsupported (孤獨). 狀, -as in II. vii. 3, et al. 皇考, is, of course, king Woo. 永世 = 終身, 'all his life.' The young king proposes the filial conduct of his father as the great thing to be imitated by himself.  
In II. 6—9 king Woo is still the subject of II. 6, 7. 祖, 'grandfather,' refers to king Wan, Ching's grandfather and Woo's father. 茲 = 此, 'this,' but we must substitute 'my' for it in the translation. 1. 7 indicates how Woo kept the thought of his father before him, as if he were continually seeing him ascending and descending in the court (常若見我皇祖之陟降). This is a much more likely construction than that proposed by Maou, who would take 庭 as he does elsewhere, as = 直, so that the line = 'who was upright above and below,' i. e., in the translation.

Heaven-wards and man-wards: The 止 in II. 7, 9 are both the final particle.  
11. 10, 11. The 皇王 are to be taken of both Wan and Woo. Maou defines 序 by 緒, 'the thread of a clue or cocoon,' = the line of succession in the kingdom. 思 is emphatic, = 慕, 'to long for,' 'to strive.'  
The rhymes are—造\*, 狀 (prop. cat. 1); 考\*, 孝\*, cat. 8, 12; 庭, 敬, cat. 11; 王, 忘, cat. 10.  
Ode 2. Narrative. Seems to be a sequel to the former ode. The young king tells of his difficulties and inconveniences; asks for counsel to help to copy the example of his father. The Preface says that this piece relates to a council held by Ching with his ministers in the ancestral temple; but we can hardly affirm anything so definite about it.  
1. 1. 訪 = 問, 'to ask,' or 謀, 'to take counsel,' i. e., here, the commencement of Ching's reign. The term is supposed to have this signification from the use of 落 to denote the feast or ceremony with which any great building was inaugurated (凡宮室始成, 則落之, 故以落爲始). Ching's accession to the throne, or to the gov't, would stand in that relation to his future reign. Ching supposes that 1. 2 is the counsel which had been given by the ministers; but I prefer to take it as '是,' 'this,' but we

其保考矣家降下庭難。  
身明以皇休厥陟上紹

In his room, [I will look for him] to go up and come down in  
the court,  
To ascend and descend in the house.  
Admirable art thou, O great Father,  
[Condescend] to preserve and enlighten me.

### III. King che.

在高無易命顯天敬敬敬  
上高曰哉不思維之之之

Let me be reverent, let me be reverent, [in attending to my  
duties];

[The way of] Heaven is evident,  
And its appointment is not easily [preserved].  
Let me not say that It is high aloft above me.

must render it by 'my.' 昭考, —as in [ii.]

VIII. Ll. 3, 4. 悠—遠, 'far-reaching;' re-  
ferring to the plans of king Woo. 艾 is here

defined by 盡, 'to carry on and out,' which is  
not found in the dictionary. A reference is  
made, in illustration of this meaning, to the use  
of 艾 in II. iii. VIII. 2, q.v. L. 5. 將 is with

many of the critics taken as—扶推, (comp. its  
use in II. vi. 2), or—助, 'to help;' so that

Ching is asking his ministers to support him  
and help him to attain to the example of his  
father. But we may understand it of his ex-  
pressing his own purpose to try and advance

(就) in that direction; and then L. 6 says that  
though he might do so, his course would be  
diverging still, and like a dispersion of his fa-  
ther's achievements. 判—分; 渙—散.

L. 8. 堪—勝, 'to be equal to bear,' or 'to  
cope with.' Ll. 9, 10 are puzzling, but I think  
we have the key to them in L. 7 of last ode. As

Woo, there, is represented as keeping his father's  
example always before him, as if he saw him  
ascending and descending in his court, so does  
Ching here say that he would keep Woo's ex-  
ample before him. 紹, —'to continue;' i. e.,

Ching was now in his father's room continuing  
the line of Chow. Kēang takes 紹 rather dif-  
ferently, but his general view of the lines is  
what I have given:—念我皇考之紹

我皇祖也, 上下于庭, 陟降于  
家, 時時見之, 無一事不相契  
合. In ll. 11, 12, the king addresses himself to  
his father, and indicates his dependence on his  
help.

The only rhyme which Twan-she makes out is  
—渙, 難, cat. 14.

Ode 3. Narrative. KING CHING SHOWS HIS  
SENSE OF WHAT WAS REQUIRED OF HIM TO PRE-  
SERVE THE FAVOUR OF HEAVEN, A CONSTANT  
JUDGE; INTIMATES HIS GOOD PURPOSES; AND ASKS  
THE HELP OF HIS MINISTERS TO BE ENABLED TO  
FULFIL THEM. The Preface says that in this  
piece his ministers present cautionary warning to  
the king; but that can be an account of the first  
six lines only. The general view is that in those  
lines we have the admonitions of the ministers,  
and in the remaining six the reply of the king.

In ll. 7—12 the king speaks certainly in the  
first person, and in the others I think the king  
is also the speaker, recapitulating, it may be,  
with his own view of it, the counsel which  
had been given. The only claim which the  
piece has to a place among the Temple odes is  
that it may be a portion of the consultation  
which, it is affirmed, took place between king  
Ching and his ministers,—in the temple.

Ll. 1—6. The 之 after 敬 serves to bring  
out its meaning as in the translation. In l. 2,  
思 is the final particle. 顯=明, 'evident;'  
and this makes us take 天 as = 天之道,  
'the way or course of Heaven.' L. 3—see III. i.

行。示佛熙將。止。子。○日陟  
我時于寧日不維監降  
顯仔光有就聰子在厥  
德肩。明。緝月敬小茲。士。

It ascends and descends about our doings;  
It daily inspects us wherever we are.

I am [but as] a little child,

Without intelligence to be reverently [attentive to my duties];

But by daily progress and monthly advance,

I will learn to hold fast the gleams [of knowledge], till I arrive

at bright intelligence.

Assist me to bear the burden [of my position],

• IV. Szeou pe.

肇。求。峰。子。患。茲。懲。子。其。怒。  
小。怒。

I condemn myself [for the past], and will be on my guard  
against future calamity.  
I will have nothing to do with a wasp,  
To seek for myself its painful sting.

I. 6, 7. I. 4. It might be supposed that Heaven

being so high above us, does not take account

of our affairs. The reply to this is given in II.

5, 6. 士 = 事, 'affairs';—compare its use in

I. xv. IV. 1. Ho K'ue says, '士 is a designa-

tion of men of talent, as being equal to the

management of affairs (其人足任事),

and hence the term has the signification of "af-

fairs" in the text. The indefinite 厥 must be

rendered by 'our,' 在茲, 'here,' i.e., in

every place, wherever we are.

II. 7-12. In I. 8 止 is the final particle.

There may, possibly, be a reference in the line

to the rumours about the disloyalty of the duke

of Chow, which the young king had given credit

to for a time. I. 9 = 'Daily going towards, month-

ly advancing (將 = 進). The words have

given rise to a variety of expressions for contin-

ous progress:—一日有所就 月有所

進; 日成 月長; 日有所造 月

Ode 4. Narrative. KING CHING ACKNOW-  
LEDGES THAT HE HAD ERRED, AND STATES HIS

t. 1; 子止, t. 2; 將明, 行, cat. 10.

The rhymes are—之, 思, 茲, cat. 1.

construction is simpler if we take it as a verb.

(示我以顯明之德行). The

me. Choo seems to take 顯, as an adjective

on my shoulders;—the duties incumbent on

sustain a burden. 時仔肩, 'this burden

—i. q. 弼, = 輔, 'to assist.' 仔 = 任, 'to

12 as addressed by the king to his ministers. 佛

light which, from day to day and month to

month, is so obtained. We are to regard II. 11,

monthly progress. 顯 has reference to the

duty. 緝 is the continuation of the daily and

by which one enters into reverent attention to

is opening the door of intelligence, the way

有所往, &c. I. 10. 'Learning,' it is said,

于又難。家未維拚桃允  
蓼集予多堪鳥飛蟲彼

At first, indeed, the thing seemed but a wren,  
But it took wing and became a [large] bird.  
I am unequal to the many difficulties of the kingdom;  
And I am placed in the midst of bitter experiences.

V. *Tsae shoo.*

畛。隰耘耦○澤其載載載  
○徂徂其千澤。耕柞芟芟

They clear away the grass and the bushes;  
And the ground is laid open by their ploughs.

In thousands of pairs they remove the roots,  
Some in the low wet lands, some along the dykes.

PURPOSE TO BE CAREFUL IN THE FUTURE; HE WILL GUARD AGAINST THE SLIGHT BEGINNINGS OF EVIL, AND IS PENETRATED WITH A SENSE OF HIS OWN INCOMPETENCIES. This ode may be considered as the conclusion of the service in the ancestral temple with which it and the previous three are connected. The Preface says that in it king Ching asks for the assistance of his ministers. No such request, however, is directly expressed.

L1. 懲—'to reprimand,' 'to warn.' Ching had offended somehow in the past,—probably in indulging suspicions of the duke of Chow. 其 gives emphasis to the declaration. 愼—

愼, 'to be careful against;'—compare its use in III.iii.III.5. L1.2, 3. Maou and most of the critics take 莫—'do not;'—addressed to the

ministers. Then 莽 is defined by 掣曳, as

if the ministers had dragged him into contact with a wasp; but if this were a correct, exegesis, L3 would not begin with 自求, 'seek-

ing for myself.' Choo defines 莽 by 使, as

in III.iii.III.6, meaning 'to cause or employ,'

or, more generally, 'to have to do with.' This

gives a more satisfactory meaning, and the 莫

will be indicative, or—'let me not.' By the

'wasp' is intended, I suppose, the king's uncles,

who had joined in rebellion with the son of

Chow of Shang, and whom the king had been

inclined to trust in preference to the loyal duke.

L1.4,5 are intended to set forth how evil at first

looks small, but becomes large as it develops.

桃蟲, 'the peach-tree insect' is the name

of a small bird. called also 鷦鷯 巧婦

('the clever wife,' from the artistic character of its nest), and by other names. Williams says it is 'a wren, turin, tody, or some such small bird.' 拚—飛貌, 'the appearance of fly-

ing,' the bird on the wing. 鳥—大鳥,

'a large bird.' Choo refers to a fabulous be-

lief that the wren grows into a hawk; but it

took its origin probably from these lines, which

do not necessarily imply it. What we have to

see in them is what is small at the beginning

(肇—始) developing to be something great.

L1.6,7 again express the sense which the king

had of his insufficiency, and L7, perhaps, of the

trouble which it had brought him into in the past.

蓼 is the name of 'a plant with a red stalk,

and of a bitter taste;'—perhaps the smart-weed.

Ching's experience had brought him, as it were,

into the midst of a patch of it.

The only rhyme which Twan-she gives is that

of 鳥\*, 蓼\*, cat.3, t.2. To this we may

add, 蜂, 蟲, cat.10.

Ode 5. Narrative. THE CULTIVATION OF THE

GROUND, FROM THE FIRST BREAKING OF IT UP,

TILL IT YIELDS ABUNDANT HARVESTS;—AVAIL-

ABLE SPECIALLY FOR SACRIFICES AND ON FES-

TIVE OCCASIONS. WHETHER INTENDED TO BE

USED ON OCCASIONS OF THANKSGIVING, OR IN

SPRING WHEN PRAYING FOR A GOOD YEAR, CAN-

NOT BE DETERMINED. The Preface says the

ode was sung in spring, when the king ploughed

a furrow in the field set apart for that purpose,

and prayed at the altars of the Spirits of the

land and the grain for an abundant year. Choo

says he does not know on what occasion it was

intended to be used; but comparing it with

耕。有依其饁。有彊侯伯。侯  
懷略其婦。思吟其以。侯亞侯  
載其士。有媚其以。侯亞侯

There are the master and his eldest son;  
His younger sons, and all their children;  
Their strong helpers, and their hired servants.  
How the noise of their eating the winds brought to them  
resounds!  
[The husbands] think lovingly of their wives;  
[The wives] keep close to their husbands.  
[Then] with their sharp plough-shares,  
They set to work on the south-lying acres.

sowing. 'A thousand pairs would be two  
thousand men. 隰 denotes the low wet grounds,  
especially intended for the fields; 畛, the raised  
banks, serving for paths, which were made  
alongside the ditches and channels by which  
the ground was divided. 徂, 'to go to,'  
here indicating the places where the labour was  
applied.  
Ll. 5-12. We are now, I conceive, to with-  
draw our thoughts from the labours thus far  
indicated, and to have before us a large, cleared  
estate, on which the proprietor and his depend-  
ants are at work in the spring of the year. The  
redoubled 侯 in ll. 5, 7 is evidently a particle  
like the 載 in ll. 1. 主=家長, 'the Head of  
the family; 伯=長子, 'his eldest son; 亞  
=仲叔, 'the younger sons (Ying-tai says,  
亞訓次也, 次於伯, 故知仲叔  
也); 旅=子弟, 'the younger members  
of the family' (Ying-tai says, 旅訓衆也,  
幼者之衆, 卽季弟(?)及伯  
仲, 叔之諸子也); 彊=有力者,  
'the able-bodied men (By these, I apprehend,  
we are to understand the labourers of different  
gangs, regularly attached, as helpers, to the  
family. Ying-tai supposes they were strong  
men who, after doing their own work, were able  
to go and give a hand where they were needed);  
以=能左右之者, 'men who could  
be sent to the left or the right (Choo says that  
they were like the hired labourers of a later  
time, 一若今時傭力之人, 隨主  
人所左右者也); But they must  
have got some remuneration for their labour even  
in those early days.

[III.] IV, he is inclined to rank it with that as  
an ode of thanksgiving. The imperial editors  
give a decision, more positive than is their wont,  
in favour of the earlier view. The student will  
say that there is absolutely nothing in the ode  
itself to determine him in favour of either view.  
It brings before us a series of pleasing pictures  
of the husbandry of those early times, and has  
more interest for the reader than most pieces in  
the Shu. The imperial editors also say that its  
place in the Sung makes it clear that it was an  
accompaniment of some royal sacrifice; but,  
without controverting this, the poet evidently  
singled out some large estate, and describes the  
labour upon it, from the first bringing it under  
cultivation to the state in which it was before his  
eye, and concludes by saying that the picture  
which he gives of it had long been applicable to  
the whole country.  
Ll. 1, 2 seem to commence with the first break-  
ing up of the ground, which has not been brought  
under cultivation before. The redoubled 載  
is merely the initial particle. 芟=除草  
柞=除木 旅=除去  
'to remove or clear away grass; When this was  
done, the plough could be set to work, and, as  
it turned up the ground, the earth became  
pulverized through the action of the elements  
which now found free admission to it. This  
seems to be the meaning of 壟壟, which is ex-  
plained by 解散, 'to be opened and dispersed.'  
Ll. 3, 4. If ll. 1, 2 be explained correctly of  
the first taking in of the ground, then the 耘 or  
'weeding' here will be the clearing away of the  
roots of the grass and bushes;—so, Ch'ing (韋  
爲除根株). At one time Choo took the  
same view, but in his 'Collected Comments' he  
deduces 耘 as 'the removal of the grass among  
the growing corn.' But he is incorrect, for it is  
not till l. 13 that mention is made even of the

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南畝。○播厥  
百穀。實函斯  
活。○驛驛其  
達。有厭其傑。  
○厭厭其苗。  
綿綿其麋。○  
載穫濟濟。有  
實其積。萬億  
及秭。爲酒爲  
醴。永昇祖妣。

They sow their different kinds of grain,  
Each seed containing in it a germ of life.

In unbroken lines rises the blade,  
And well-nourished the stalks grow long.

Luxuriant looks the young grain,  
And the weeders go among it in multitudes.

Then come the reapers in crowds,  
And the grain is piled up in the fields,  
Myriads, and hundreds of thousands, and millions [of stacks];  
For spirits and for sweet spirits,  
To offer to our ancestors, male and female,  
And to provide for all ceremonies.

Maou defines 隤 by 衆貌 'the appearance of a multitude,' and then 饁 will indicate those bringing their food to the workers in the fields. He understands 士 in L. 10 of 子弟, all the younger people who have come with the wives bringing the viands. Much more pleasing, and I believe correct also, is Choo's view of ll. 8—10. 隤 is the sound made by the workers as they partake of the viands brought to them (衆飲食聲). L. 9 belongs to the husbands lovingly regarding their wives, and L. 10 to the wives keeping close to their own husbands. 士—夫, 'husband.' I do not think that Maou's explanation of the term by 子弟 is admissible. There is hardly a picture in the She equal to that which these three lines give us;—'a picture,' says Yen Ts'an, 'of a well-ordered, happy age (治世之氣象). 略—利, 'sharp.' The meal is over, and the husbandmen go to work. 俶—始, 'to begin.' 載—事, 'to set to work on.'

Ll. 13, 14. We come to the work of sowing. 實—種子; 'the seed.' 斯—則, so that l. 14= 'what the seed contains is living.' The 'Flower and Essence of the She' seems to

take 斯 as = 此 in a vague sense, —not more than our *the*; 其穀實之種子, 皆舍此生活之氣.

Ll. 15, 16 tell of the first appearance and subsequent progress of the plants. 驛驛—苗生貌, 'the appearance of the young grain growing';—we must understand it of the blade. 達—出土, 'developing from the earth.' 傑 is the same, 'growing long (先長者),' through the abundance of the moisture (有厭—受氣足也). Ll. 17, 18. 苗 is the plant now risen to a considerable height, and looking fresh and well-nourished (厭厭). 麋—耘, 'to weed,' 'weeders.' 綿綿 describes the weeders as many and close on one another (詳密).

Ll. 19—24. We come to the reaping. 載— the particle. 實 is here the fruit of the fields, —the corn cut down, and gathered into sheaves or bundles. 積—as in III. ii. VI. 1. Ll. 21—24,—comp. in [ii]. IV., only l. 20 here belongs to the number of stacks, and there to the measures of grain in the granaries.

如斯有馨。光。香。○以  
茲。今。且。○胡有邦家之  
振匪且之  
古  
以洽百禮。

Fragrant is their aroma,  
Enhancing the glory of the State.  
Like pepper is their smell,  
To give comfort to the aged.  
It is not here only that there is this [abundance];  
It is not now only that there is such a time:—  
From of old it has been thus.

VI. *Léang sze.*

活。函穀。厥。○南。椒。良。雙。耜  
斯。實。百。播。畝。載。耜。雙。耜  
良。耜

Very sharp are the excellent shares,  
With which they set to work on the south-lying acres.  
They sow their different kinds of grain,  
Each seed containing a germ of life.

IL. 25—28. 馨—芬香, 'fragrant,' Choo does not know of what things I. 25 is spoken. I. 27 is understood to be descriptive of the spirits, and Fan Ch'oo-e would refer I. 25 to the feasts to visitors and guests at the royal court, which would be the glory of the State; and especially for the comfort of the old, whom we have seen, in III. I. V. 4, specially attended to at the conclusion of sacrificial services; or on other occasions. 胡—壽, 'advanced in years,' or 'long,' with nearly the same meaning,—in the connection. IL. 29—31 say that the country had for very long been blessed with abundant years. 且—此, 'this.' The first 且—此處, 'here; the second—此有年之事, 'this abundant harvest.' Similarly, the first 今—'the present time; the second = 'the present prosperity.' Maou defines 振 by 自, 'from; Choo, therefore that it should set forth the beginning

Ode 6. Narrative. Much akin to the preceding:—PRESUMABLY, AN ODE OF THANKSGIVING IN THE AUTUMN TO THE SPIRITS OF THE LAND AND GRAIN. This is the account of the piece given in the Preface. Choo, indeed, says that as there is nothing in ode 5 to lead us to think of it as a prayer for a good harvest, so there is nothing here about thanksgiving. But in the concluding paragraph there is a description of the victim in a sacrifice; and the whole character of the ode suits well with a service of thanksgiving. Yen T'sun says, 'This ode was made for the thanksgiving to the Spirits of the land and the grain in autumn, and it was proper therefore that it should set forth the beginning

The rhymes are—柞澤\*, cat. 5, t. 3; 耘, cat. 18; 以, 婦, 士, 邦, 畝\*, cat. 1, t. 2; 活, 達, 傑, cat. 15, t. 8; 苗, 麗, cat. 2; 濟, 積 (prop. cat. 16), 稱, 醴, 姚, 禮, cat. 15, t. 2; 香, 光, cat. 10; 馨, 享, cat. 11.

或來瞻女。載  
筐及筥。其饌  
伊黍。○其笠  
伊糾。其鋪斯  
趙。以薅荼蓼。  
○荼蓼朽止。  
黍稷茂止。○  
穫之桮桮。積  
之粟粟。其崇

There are those who come to see them,  
With their baskets round and square,  
Containing the provision of millet.

With their light splint hats on their heads,  
They ply their hoes on the ground,  
Clearing away the smart-weed on the dry land and wet.

These weeds being decayed,  
The millets grow luxuriantly.

They fall rustling before the reapers,  
And [the sheaves] are set up solidly,

and the end of the labours of husbandry. Hence, though the sacrifice was in the autumn, it recapitulates the ploughing of the spring, and anticipates the harvest of the winter.' The imperial editors say that l. 20 plainly indicates, in the use of a bull, a royal sacrifice, and l. 23, as plainly, that it did not take place in the ancestral temple, so that the account given of it in the Preface should be received without hesitation; while, as this is thus an ode of thanksgiving, the connection between it and the preceding is sufficient evidence that that was one of supplication.

Ll. 1, 2, — comp. ll. 11, 12 in last ode. 髮 = 嚴利, 'very sharp,' descriptive of the plough-shares. Some say that the phrase expresses the appearance of the shares going into the soil (耜入地之貌). The meaning is much the same.

Ll. 3, 4, — as ll. 13, 14 of last ode.

Ll. 5—7 are all to be referred to the wives and children of the workers, bringing their food to them in the fields. L. 5 is difficult, and the sudden change of person in the use of 汝, 'you,' is to me inexplicable; and I have adhered to the 3d person in the translation. 瞻, 'to see,' is also a strange term, and 或 also. Ll. 6, 7 show that we are to understand l. 5 of the wives and children bringing the food of the workers (婦子之來饌者). Fan Ch'oo-e gives, indeed, a different view of l. 5, as to be taken of the

surveyor of the fields (I.xv.I.1) coming to inspect the ploughing; but I cannot entertain it. 載 is the particle. 筐, 筥, — as in I. ii. IV. 2. 饌, — 'the food brought' in the baskets. 伊 — 維, having the force of the copula.

Ll. 8—10. The workers have partaken of their meal, and go to their weeding. 糾 is descriptive of their hats as light, and easily moved. Maou says nothing on the term, but Ch'ing says, — 戴糾然之笠; and Choo says that 糾然 denotes the ease with which the hat was lifted (笠之輕舉). In the 'Complete Digest' we read, 首動則笠動, 'when the head moved, the hat moved.' The line altogether is obscure to me. 鋪, — as in [ii.] I. 趙 = 刺, 'to cut,' — descriptive of the action of the hoes upon the ground. 伊 and 斯 are synonymous, and cannot be attended to in the translation. 薅 = 去, 'to remove,' 'to clear away.' Choo observes that 荼 and 蓼 are here one plant, with different names; called 荼 in the dry soil, and 蓼 (smartweed) in the wet. Ying-tah also observes that the 荼 here is not the 苦茶.



續以有殺子室盈室。○  
 古似抹時寧。○  
 之以其瘳止。○  
 人續。角。壯。○  
 婦百開比

High as a wall,

United together like the teeth of a comb;

And the hundred houses are opened [to receive the grain].

Those hundred houses being full,  
 The wives and children have a feeling of repose.

[Now] we kill this black-muzzled tawny bull,  
 With his crooked horns,

To imitate and hand down,

To hand down [the observances of] our ancestors.

VII. See e.

祖自祖自俵載其絲衣  
 牛。羊。基。堂。俵。弁。絲。衣

In his silken robes, clean and bright,  
 With his cap on his head, looking so respectful,  
 From the hall he goes to the foot of the stairs,  
 And from the sheep to the oxen.

IL 11, 12. 朽=爛, 'to rot.' The writer seems to say that the weeds, being destroyed and left to rot in the soil, help the growth of the millets. 止, the final particle.

IL 13-17. 極極 is understood to give the sound of the reaping. 粟粟 describes the solidity with which the sheaves of the cut grain were set up (積之密). IL 15 seems to describe the height of the grain, and 16, the appearance of the ears, close together as the teeth of a fine comb. IL 17, The 'hundred houses,' or chambers in a hundred houses, are those of the hundred families cultivating the space which was bounded by a 瀕. They formed, says Choo, a clan (一族之人), whose members all helped one another in their field-work, so that their harvest might be said to be carried home to their stacks-yards at the same time. Then would come the threshing, or treading, and winnowing, after which the grain would be brought into the houses. So, the 'Flower and Essence of the

祭之禮,我先祖也行之矣,夫悼壯報今似而效之,續而舉之,蓋繼續古人之舊典,庶幾答神貺於萬一耳.

She:—所獲所積,既已在場,際歲治之,於是百家開戶納之. I cannot conceive where Iacharime found the suggestion of his—'Familia numerosior facta est, et in centum familias dividitur.' IL 20-23. A bull, yellow and black-tipped, was called 俵. Chow, it has been more than once observed, used victims of a red colour in sacrifice; but that was in the ancestral temple. For the sacrifice to the Spirits of the land and grain, the animals were as here described. 球一曲貌, 'crooked.' The concluding two lines must be taken, I think, together, as in the translation. As the 'Flower and Essence of the She,' expands them, 夫悼壯報祭之禮,我先祖也行之矣,蓋繼續古人之舊典,庶幾答神貺於萬一耳.

之胡不不思旨其兕及鼯  
休。考敖。吳柔。酒觥。觥。鼯。鼎

[He inspects] the tripods, large and small.  
The good spirits are mild;  
There is no noise, no insolence:—  
An auspice, [all this], of great longevity.

VIII. *Choh.*

大是熙時時遵王於酌  
介。用矣。純晦。養師。鑠

Oh! powerful was the king's army;  
But he nursed it in obedience to circumstances while the time  
was yet dark.  
When the time was clearly bright,  
He thereupon donned his grand armour.

The rhymes are—**耕**, 畝\*, cat. 1, t. 2; **女**,  
**管**, 黍, cat. 5, t. 2; **糾**, 趙 (prop. cat. 2),  
**衷**\*, **朽**, **茂**\*, cat. 3, t. 2; **桎**, **栗**, **櫛**,  
**室**, cat. 12, t. 3; **盈**, **寧**, cat. 11; **角**, 續,  
cat. 3, t. 3.

Ode 7. Narrative. AN ODE, APPROPRIATE TO  
A SACRIFICE, AND THE FEAST AFTER IT. Few  
pieces in the odes give more trouble to a trans-  
lator than this one, short and apparently triv-  
ial as it is. The Preface says that it belongs to  
the entertainment of the personators of the dead  
in connection with the supplementary sacrifice  
on the day after one of the great sacrifices in  
the ancestral temple (繹賓尸也);—see  
III. ii. IV. Choo says that this view is not cor-  
rect, and gives the argument of the ode as stated  
above; but he does not say what sacrifice he  
thought was intended. The imperial editors argue  
at length in favour of the old view, to which I  
am half inclined to give in my adhesion.

Ll. 1, 2 bring before us an officer, or officers  
(士, an officer of inferior rank) in the sacrifi-  
cial dress in which they assisted at the services  
of the ancestral temple (士祭於王之  
服). 紵 describes the appearance of the  
silken robes as pure and clean (潔貌). 載  
=戴, 'to wear on the head.' 弁 is what  
was called the 爵弁, 'a cap of linen, dyed  
purple.' 球球=恭順貌, 'reverent  
and deferential-looking.' Ll. 3—5 describe the

movements of this officer (or officers) prepara-  
tory to the sacrifice (if we are to find a sacrifice  
in the ode), or to the feast (if it relate only to  
a feast). 基 is defined by 門塾之基,  
'the foundation (i. e., the foot of the stairs) of  
the apartments at the gate';—intending, I sup-  
pose, what we may call the vestibule at the  
gate leading to the ancestral temple. Two  
buildings there were outside the gate, fronting the  
south, and two inside it fronting the north. We  
are to suppose that the officer goes from the  
hall to the foot of the stairs to inspect the  
various dishes arranged for the sacrifice or the  
feast, and then similarly goes to see the ani-  
mals, and the tripods for the boiling of the flesh,  
&c. Whether the 堂 be the great hall in the  
temple, or merely the hall in the inner buildings  
of the vestibule, we cannot say. I incline to the  
latter view, as it was in that hall that the per-  
sonators of the dead were feasted; and if the ode  
speaks only of the entertainment to them, which  
consisted of the provisions of the previous day  
heated up again, the 羊 and the 牛 will sim-  
ply be the meat remaining over. 鼯 is 'a  
small tripod,' and 鼯, 'a large one.'

Ll. 6—9 are understood to describe the good  
order which characterized the drinking at the  
feast, or at the conclusion of the sacrifice. The  
cup of rhinoceros horn was drunk as a punish-  
ment; but we are to conceive of it here as stand-  
ing idly, with no occasion to resort to it. 思  
is the particle;—having the force of the copula.  
Choo, after Maou and Ch'ing, defines 吳 by  
譁, 'noisy.' The dict. gives it as=娛, 'plea-

IX. *Incun.*

保。有。武。王。桓。桓。匪。解。天。命。豐。年。邦。邦。綏。萬。桓。

There is peace throughout our myriad regions;  
There has been a succession of plentiful years:—  
Heaven does not weary in its favour.  
The martial king Woo

The martial king Woo

any, adding the gloss of Ying-t'ai, that when  
people are enjoying themselves, they become  
fat. (人自娛樂必言飽譯) 敖一  
敖 or 敖, 'to behave with impropriety,' 'to  
be insolent.' These lines must belong to the  
敖, and not to the officer or officers in II. 1  
der and I. 2. 胡考, — as in ode 5. 休一  
As Ying-t'ai says, 'High Heaven's time to take  
off Chow was not yet come, and King Woo quiet-  
ly waited its arrival, thus acting in accordance  
with the way of Heaven (上天誅紂之  
期未至, 武王靖以待之, 是  
遵天之道也).' Gow-yang Ssu says, 'He  
had his army, but he did not display his warlike  
qualities (有師而

The rhymes are 一 (prop. cat. 3), 牛 (prop. cat. 3), 柔 (prop. cat. 2), 牛 (cat. 1, r. 1; 離柔, 敷 (prop. cat. 2), 休 (cat. 3, r. 1).

surviving; adding the gloss of Xing-tung, that men  
people are enjoying themselves, they become  
happy (人自娛樂, 必皆獲樂). 教一  
做 or 務. These lines must belong to the  
feasters, and not to the officer or officers in H. I  
—3; and of the feasters, therefore, we must un-  
derstand 1-2. 胡考, —as in old c. 休—微

Ode 8. Narrative. An ode in praise of King Woo. The Preface says that this ode was made to announce in the temple of King Woo the completion, by the duke of Chow, of the Woo dance, intended to represent the achievements of the king in the overthrow of Shang and the establishment of the Chow dynasty. The 10th ode of last section was also sung, we saw, in connection with that dance. The same thing is alluded of several of the odes that follow this. The whole may be portions of a larger composition which has not been preserved in its integrity. The name (酌) does not occur in the piece itself. Attempts are made to explain it from the term as meaning 'to deliberate,'—as if we were to find in the lines the proof of Woo's movements being regulated by a deliberate consideration of the times (酌時而行). The Preface says, '一言能酌先祖之道以養天下也,' 'It means that Woo

had as many errors, but nursed it in obscurity (有師而不耀其威武, 養之以晦也); L. 3 is in opposition to the time (晦) of L. 2. The darkness passed away; the bright light (昭) clearly shone; and Woo acted accordingly. L. 4. 是用=是以, 'thereon; 介=甲, 'mail' 大介=the 一戎衣 of the Shoo, V. iii. 8. L. 5. 我是 to be understood in the first place of King Ching. 龍=龍—as in II. iii. IX. 2; meaning, I suppose, 'by the four of Heaven.' L. 6 is in opposition with the 之. 瞻瞻=武貌. 'martial-looking.' For L. 7 the 'Complete Digest' gives 我將何所用以造=爲, 'achievement.'

光) clearly shone; and Woo acted accordingly. L. 1. 是用=是以, 'thereon; 介=甲, 'mail' 大介=the 一戎衣 of the Shoo, V. iii. 8. L. 5. 我是 to be understood in the first place of king Ching. 龍=龍, —as in II. iii. IX. 2.; meaning, I suppose, —'by the four of Heaven.' L. 6 is in apposition with the 之. 躊躇=武貌. 'martial-looking.' For L. 7 the 'Complete Digest' gives 我將何所用以造=爲, 'achievement'.

The Preface says, —'言能酌先祖之道以養天下也,' It means that Woo

閔皇于於厥克四于厥  
之以天昭家定方以士。

Maintained [the confidence of] his officers,  
And employed them all over the kingdom,  
So securing the establishment of his Family.  
Oh! glorious was he in the sight of Heaven,  
Which kinged him in the room [of Shang].

X. *Lae.*

思命時維思敷應勤文  
於周求我時受止王 賚  
繹之定徂繹之我既

King Wān laboured earnestly;—

Right is it we should have received [the kingdom].

We will diffuse [his virtue], ever cherishing the thought of him;  
Henceforth we will seek only the settlement [of the kingdom].

It was he through whom came the appointment of Chow;

Oh! let us ever cherish the thought of him.

嗣之哉, 'what shall we do to inherit it?'  
i.e., to secure and carry out Woo's achievement.  
L. 8,—lit., 'Truly only your course (公=事)  
sincerely imitate.'

Twan-she does not give any rhymes.

Ode 9. Narrative. CELEBRATING THE MERIT AND SUCCESS OF KING WOO. I have mentioned on the last ode, that this is considered (on the authority of the Tso-chuen), as having been a portion of the larger piece which was sung to the dance of Woo. Evidently its subject is king Woo. The Preface says that it was used in a declaration of war in sacrificing to God and the Father of war, which Ying-tah explains as if it had been made by king Woo when he finally took the field against Show. But this is evidently absurd, as it contains the honorary title given to the first king of Chow after his death,—'king Woo.' It may be that the piece came to be used on the occasion which the Preface mentions; but we must refer it in the first place to the reign of Ching.

Ll. 1, 2 are descriptive of the happy condition of the kingdom under Ching. A revolution is generally followed by famine; but it was not so, when Woo had overthrown the dynasty of Shang. L. 3. 天命='the favour of Heaven';—its favour towards the House of Chow. 解=懈, 'to be remiss,' 'to be tired.' L. 4.

桓桓=武貌, 'martial-looking.' L. 6.

有士,—'the officers which he had;'—meaning, probably, the great leaders whom king Wān had gathered around him, and whom Woo retained equally attached to himself. L. 5. 于

以四方=用于四方 meaning that Woo employed those officers throughout the kingdom, subduing its diff. parts, and securing their allegiance. So, K'eang;—武王保文

王所有之多士,保字正與播棄相反謂愛惜之. 以=用; 于以=用于, 于 being transposed according to a usage which has already been

pointed out. L. 6. 家 is the House of Chow. L. 7 is understood of the virtue of Woo, as recognized by Heaven. 皇,—as in [i.] IX. Choo

says he does not understand 間, but he accepts Maon's definition of it by 代, and 間之=代商,—as in the translation.

It is hardly worth while making a rhyme out of 王, 方.

XL. Pan or Puan.

般

時周之命。對。下。天。允。猶。翁。河。嶽。山。高。時。周。  
 於皇時周。

Oh! great now is Chow.  
 We ascend the high hills,

Both those that are long and narrow, and the lofty mount-

ains;

Yes, and [we travel] along the regulated Ho,

All under the sky,

Assembling those who now respond to me.

Thus it is that the appointment belongs to Chow.

Qto 10. Narrative. CUMULATIVE THE WRITER  
 OF THIS WAK. 'This is the only account of the  
 piece that can be given from itself. The two  
 of the piece says, however, that it was the third  
 which Woo accompanied his grant of Hsiao and  
 appraises to the chief of his followers in  
 the ancestral temple (大封於廟). On  
 this view the 我 is to be understood of king  
 Woo, speaking of himself. Chow's exposition  
 of the lines is more or less affected by this; but  
 if the piece ought to be understood in this way,  
 the author has very imperfectly expressed his  
 meaning. 'The name Liao (我=予, 'to give')  
 has been connected with this interpretation, as it has  
 been connected with the use of the term in the  
 Analects, XX.14, 周有大賚, 善人是

電, and in the Shuo, V. iii. 9, 我子四海

而萬民悅服

L. 1. 止 is the final particle. 勤=勞,

'to labour diligently.' The 'Complete Digest'

observes that 既 is here not 'since,' nor the

sign of the past tense, but = 畢, 'entirely;—

Wan left nothing undone. L. 2. 我, it seems

to me, is not naturally referred to king Woo;

but to all the descendants of Wan; and to his

virtue they attribute their possession of the

kingdom. L. 4. 'Their right to the kingdom

being such, they would occupy in it accord-

ingly. 時=是, 'this; which we can only

explain by referring it to the virtue of king

Wan. 繼=尋繼, 'repeatedly,' 'ever;'

L. 4. 但=往; 自今以往, 'hence-

'There are no rhymes.

Qto 11. Narrative. THE GREATNESS OF CHOW,

AND ITS FIRM POSSESSION OF THE KINGDOM, AS

SEEN IN THE PROGRESS OF ITS MARCHING SOV-

REIGN. In [1.] VII. we have an ode akin to

this, relating a tentative progress of king Woo,

to test the acceptance of his sovereignty. This

is of a later date, and should be referred, probably,

to the time of king Ching, when the dynasty

was fully acknowledged. Many critics, however,

maintain that this piece likewise was a portion

of the ode so often referred to;—in which case

we should have to translate in the 1st person,

and not the 3rd. 'The meaning of the title is

very uncertain. Alton makes it mean — 我;

Soo Chieh, the same, = 我. It may make it

pan, = according to the Shieh-wan, 旋.

L. 1. 時 is, probably, = 今時, 'now,' 11.

2. The hills were ascended in the course of

a royal sacrifice, and sacrificed to. 嶽山—

山狹而長者;—as in the translation.

L. 4 is very obscure, Choo does not profess to understand 允猶, and we are obliged, as usual in such cases, to fall back on Ch'ing, who takes 允 in its usual signification of 信, 'truly,' and 猶 = 由, 'to travel along.' 翕 = 和, 'harmonious,' referring, we may suppose, to the Ho, prone to inundation, but now keep-

ing its channel. L. 5. 敷天之下 = 普

天之下,—as in the translation. L. 6. 裒

= 聚, 'to collect,' 'to assemble;' 對 = 答,

'to respond to.' The line refers to the king's assembling the princes in the different quarters of the kingdom, during his progress, and giving audience to them. They all now responded loyally. L. 7,—nearly as l. 5 of last ode.

There are no rhymes.

I. *K'ung*.

臧。無疆。以車彭彭。皇者。有驕有黃。有野之。薄言。在。馬。壯。馬。在。馬。頌。四。之。二。

1 Fat and large are the stallions,

On the plains of the far-distant borders.

Of those stallions, fat and large,

Some are black and white-breached; some light yellow;

Some, pure black; some, bay;

[All], splendid carriage horses.

His thoughts are without limit;—

He thinks of his horses, and they are thus good.

TITLE OF THE BOOK.—魯頌四之二.

'Praise-odes of Loo; Book II. of Part IV.' It

is impossible to render here 魯頌, by 'Sacr-

ficial odes of Loo,' because they are not such.

Choo says, 'King Ching, because of the great

services rendered to the kingdom by the duke

of Chow, granted to Tsh-k'in [the duke's eldest

son, and the first marquis of Loo], the privilege

of using the royal ceremonies and music, in

consequence of which Loo had its *Sung*, which

were sung to the music in its ancestral temple.

Afterwards, they made in Loo other odes in

praise of their rulers, which they also called

*Sung*. In this way it is undevoured to account

for there being such pieces as the four of this

Book in this Part of the She. Confucius found

them in Loo, bearing the name of *Sung*; and it

was not for him to do otherwise than simply

edit them as he did, and he thereby did not

commit himself to anything like an approval

of their designation. This is the best explana-

tion of the name which can be given; but it is not complimentary to the discernment or the moral boldness of the Sage.

The statement of Choo that such a privilege was ever granted to the first marquis of Loo is very much controverted. If it were granted to that king Ching appointed the duke of Chow's eldest son directly to it. Sze-ma Ts'ien's account is rather diffi-:—that the duke of Chow was himself appointed marquis of Loo, but that, still the name of one of the districts of the department of Yen-chow, Shan-tung. Choo says its capital in K'ueh-fow (曲阜), which is Loo was one of the states of the east, having of in their proper place.

only called *Sung*, we have them here instead Book are really *Rung*; but as they were wanted further than by saying that the pieces of this 1st Part. The question cannot be answered been asked why there are no *Rung* of Loo in the in the way of censure or approval. It has often tion of his own opinion about them, whether the events of the Chun Ts'ew, without any in use; and he allowed it just as he published by Confucius; he used it, because he found it cannot suppose that such application was made tion to the odes here of the name of *Sung*. We will be seen that it does not affect the applica-—(26). Without entering into this question, it Loo till the time of duke He (魯公; B. C. 658

him, how is it that we do not have a single sa-

critical ode of that State? It is then contended that the royal ceremonies were not usurped in

馬 思 以 有 有 薄 在 駟  
斯 無 車 騄 騄 言 垌 駟  
才。期。伾 有 有 駟 之 牡  
思 伾。騄。騄。者。野。馬。

- 2 Fat and large are the stallions,  
On the plains of the far-distant borders.  
Of those stallions, fat and large,  
Some are piebald, green and white; others, yellow and white;  
Some, yellowish red; some, dapple grey;  
[All], strong carriage horses.  
His thoughts are without end;—  
He thinks of his horses, and they are thus strong.

being unable to go there in consequence of his duties at the court, he sent his eldest son instead; and that the territory was largely augmented after the termination of his regency, he still remaining in Chow.

Ode 1. Narrative. CELEBRATING SOME MARQUIS OF LOO FOR HIS CONSTANT AND ADMIRABLE THOUGHTFULNESS,—ESPECIALLY AS SEEN IN THE NUMBER AND QUALITY OF HIS HORSES. The Preface says that the marquis was Shin (申), known as duke He, who is mentioned in the preceding note. It refers indeed all the four pieces to duke He, who was the 19th marquis of the State, reckoning from the duke of Chow. But, as Choo observes, it is only the 4th ode of which it can be alleged with certainty that it belonged to the time of He.

Ll. 1, 2, in all the stanzas. 駟駟 is descriptive of the body of the horses—the belly and ribs—as fat and large (腹幹肥張貌). L. 2 gives the breeding and pasture grounds of the studs. 'The region beyond the city is called 郊, or suburb; beyond the suburb it is called 牧, or pasture; beyond the pasture it is called 野, or wilderness; beyond the wilderness it is called 林, or forest; beyond the wilderness it is called 垌, or waste.' Morrison, after thus translating the classical passage on the subject, gives for the line—'In the wastes of the wilderness.'—But 野 in the text can only mean 'uncultivated plains;' and 垌 is better rendered as I have done.

Ll. 3—5, 薄言 is the compound particle, which we have often met with. Many of the colours which are mentioned in ll. 4, 5 may seem

strange to connoisseurs of the animal; but I can only follow the definitions of the terms in critics and the dictionaries. 駟 is defined as 'a black horse, white in the stride (驪馬白跨);' 騄 is 'a pure black horse;' 皇 is 'a horse, yellow and white (黃白曰皇);' 黃 is 'a horse, yellow and red (黃騄曰黃);' 騄 is 'a horse with green and white intermixed (蒼白雜毛);' 騄, 'a horse with yellow and white intermixed (黃白雜毛);' 騄, 'a red yellow (赤黃; probably, a chestnut);' 騄, 'a greenish-black (青黑);' 騄, 'a greenish-black scaly-like, the colour here deep, there light, marked like the scales of a fish (青騄鱗色有深淺斑駁如魚鱗);' 騄, 'white and black-maned (白馬黑鬣);' 騄, 'a red horse, black-maned (赤身黑鬣);' 騄, 'a black horse, white-maned (黑身白鬣);' 騄 is probably a cream-coloured horse (陰白雜毛, 今泥騄); 騄, 'red and white, intermixed (彤白雜毛);' 騄 is described as having white hairy legs (豪在胫而白), and also as 'black with a yellow spine (騄馬黃脊);' 魚 is 'a horse, with its eyes white like those of a fish (二目白曰魚, 似魚目也).'



馬車有野。駟斯。有。思。無。數。有。者。在。野。駟。壯。有。思。以。駟。之。

3 Fat and large are the stallions,

On the plains of the far-distant borders.

Of those stallions fat and large,

Some are flecked as with scales; some, white and black-maned;

Some, red and black-maned; some, black and white-maned;

[All], docile in the carriage,

His thoughts never weary;—

He thinks of his horses, and such they become.

4

Fat and large are the stallions,

On the plains of the far-distant borders.

Of those stallions, fat and large,

Some are cream-coloured; some, red and white;

Some, with white hairy legs; some, with fishes' eyes;

[All], stout carriage horses.

His thoughts are without depravity;—

He thinks of his horses, and thus servicable are they.

I. 6 tells the quality of the horses.

以車 無邪, that they were without any element

of depravity or perversity. One is startled to

find here this last characteristic, which Confu-

cius mentions (Ana. II. ii.) as covering the

whole of the *Sze*, or indicating the result to

which the study of it will lead. We should not

expect to meet with it in such an ode. 斯=

則, then; with a vivid descriptive force.

The 'Complete Digest' says that it indicates

the marvellous quickness with which the thing

was realized (斯字見神效之速).

藏=善, 'good; 才=材力, 'of capable

strength; 作=奮起, 'to start up; 祖=

行, 'to go; or 'proceed,' referring, probably,

as Ho Kkæe says, to the speed of the horses.

期 denotes the penetration of his thoughts,—

無窮, 'deep, wide, and inexhaustible; 無

疆=深廣. 無疆 in his horses. that as seen in his horses.

quis to whom the ode refers, and the result of

Il. 7, 8 praise the thoughtfulness of the mar-

very strong.

i. e., obedient to the driver. 祛祛=疆健,

纒纒, 'not絶貌 = keeping together,

力有容; 伋伋, 'strong (有力);

Alou says, 'both strong and handsome (有

looking everything that could be desired; as

these horses in a carriage; 彭彭=盛貌

=以此馬而駕車, 'use or yoke

于胥樂兮。咽。醉言舞。于下。鼓咽。振振鷺。鷺。在公。明明。夙夜在公。駉。彼乘黃。有駉。有駉。有駉。

- 1 Fat and strong, fat and strong,  
 Fat and strong, are the chestnut teams.  
 Early and late are the [officers] in the court,  
 In the court, discriminating and intelligent.  
 [They are as] a flock of egrets on the wing,  
 Of egrets anon lighting on the ground.  
 The drums emit their deep sound;  
 They drink to the full and then dance:—  
 Thus rejoicing together.

The rhymes are—in all the stanzas, 馬, 野\*, 者\*, cat. 5, t. 2; in 1, 皇, 黃, 彭\*, 疆, 臧, cat. 10; in 2, 駉, 駉, 怪\*, 期, 才, cat. 1, t. 1; in 3, 駉, 雛, 繹\*, 敦\*, 作, cat. 5, t. 3; in 4, 駉, 魚, 祛, 邪\*, 徂, *ib.*, t. 1.

Ode 2. Allusive. THE HAPPY INTERCOURSE OF SOME MARQUIS OF LOO WITH HIS MINISTERS AND OFFICERS;—HOW THEY DELIBERATED ON BUSINESS, FEASTED TOGETHER, AND THE MINISTERS AND OFFICERS EXPRESSED THEIR GOOD WISHES. The Preface refers this piece, like the others, to duke He.

LL 1, 2 in all the stanzas. 駉 denotes 'the app. of a horse fat and strong (馬肥強貌)', 'A green-black horse is called *keuen* (青驪曰駉);—equivalent, probably, to our iron-grey (今鐵驄也). These lines may be descriptive of the horses with which the ministers of Loo drove to the court; but the writer sets forth their good condition that he may introduce their masters, as worthy of equal praise in their way.

LL 3, 4 belong to the officers of Loo (卿大夫), though they are not expressly mentioned. On 夙夜 the 'Complete Digest' observes that the phrase is not to be taken as 'from morning to night' but as indicating generally the length of time (時之久) that the marquis

and his officers spent together, such was the good understanding and fellowship between them. 在公=在公所, 'in the prince's,' or 'with the prince.' Kēang, however, observes, correctly, that in st. 1 the 公=朝廷, 'the court of audience,' where the business of govt. was transacted, and in the other stanzas, it indicates some other place to which they adjourned to feast together. 明明=辨治, 'discriminating and well-ordered;'—with reference to the discussion and adjustment of affairs. Dny over, they proceeded to pleasure. 飲酒 and 燕 are evidently synonymous; and we cannot translate 載 in st. 3. It is the particle, filling up the line and connecting its parts.

LL 5, 6, in stt. 1, 2. 振振=羣飛貌 like 振 alone in i. [ii.] III. 鷺, —also as in that ode; meaning the egrets themselves, and not their feathers merely, as Choo says. The prince's guests are compared to a flock of egrets, pure and beautiful in their plumage, and seemingly methodical in their motions, whether circling over the ground as they are going to alight, or rising aloft from it on the wing. 于 is merely the expletive particle. As these birds frequent the water, Kēang thinks the feasting took place in the 泮宮 of next ode, and that the writer wrote thus of the officers from what was to be seen about the semi-circular pool connected with that building.

in the three stanzas are understood to rhyme together, cat. 2.

III. *Pwan-shwuy.*

從公于邁。無小無大。鸞聲噦噦。其旂芼芼。言觀其旂。魯侯戾止。薄采其芹。思樂泮水。<sup>一章</sup>泮水

- 1 Pleasant is the semi-circular water,  
And we will gather the cress about it.  
The marquis of Loo is coming to it,  
And we see his dragon-figured banner.  
His banner waves in the wind,  
And the bells of his horses tinkle harmoniously.  
Small and great  
All follow the prince in his progress to it.

Ode 3. Allusive and narrative. IN PRAISE OF SOME MARQUIS OF LOO, CELEBRATING HIS INTEREST IN THE STATE COLLEGE, WHICH PERHAPS HE HAD BUILT OR REPAIRED, TESTIFYING HIS VIRTUES, AND AUSPICING FOR HIM A COMPLETE TRIUMPH OVER THE TRIBES OF THE HWAE, WHICH WOULD BE CELEBRATED IN THE COLLEGE. It is not unlikely that the marquis in this ode is Shin or duke He, for we know that he was engaged in operations against the tribes of the Hwae. His part, indeed, was but a secondary one in them, and he was only a follower of duke Hwan of Ts'e, who had the supremacy among the feudal States; but it was not for the poet to dwell on the inferior position to which his State and ruler were reduced. To Loo had in the first place been assigned the regulation of the east; and in this ode and the next the writer, or the writers, would fain auspice a return of its former glories. There was a muttering at the time of an expedition against the barbarous hordes, and the piece predicts, or at least auspices, its triumphant conclusion,—all due to the troops and civilizing influence of Loo. The immediate occasion of its composition must have been some opening or inauguration service in connection with the repair of the State college.

Ll. 1, 2 in stt. 1—3. 思 is the initial particle, and the whole line may be compared with Ll. 4 in III. i. VIII. 3. 思 corresponds to 於 there; and 泮水 to 辟宮. That was, under the Chow dyn., the name of the principal royal college, and this was the name of the corresponding building in the feudal states. That we have seen was surrounded by a circlet of water; this only by a semi-circle, the edifice connecting on the north with the adjacent ground. This semi-circle of water gave its name of 泮宮 to the college, 泮 being one of the characters of the third class, where the meaning of the whole

combines the signification of both the elements; here 水, 'water,' and 半, 'half,' which latter is also the phonetic portion of the compound. In the *Le Ke*, however, III. ii. 20, *et al.*, the name appears as 頻宮. The situation is said to have been in the western suburb of the capital. It is not easy to describe all the purposes for which the college was used. In this ode the marquis of Loo appears as feasting in it, delivering instructions, taking counsel with his ministers in it, and receiving the spoils and prisoners of war. In the *Le Ke*, VIII. ii. 7, it is mentioned as connected in Loo with sacrifices to How-tseih; Wang Taou says, 'In the *Pwan Kung* the officers of a state, in autumn learned ceremonies; in winter, books; in spring and summer, the use of arms; and in autumn and winter, they practised dancing. It was the great college of the States, and there especially were trials of archery, and the feasting of the aged.' 芹, —as in II. vii. VIII. 2. 藻, —as in Lii. IV. 1. 茆 is probably another name for one of the duck-weeds (鳬葵). Williams says, 'An aquatic vegetable like mallows. The leaves are smooth.' 薄 is the initial particle. These plants about the water of the college are all understood to be allusive of the men of talents about the marquis, whom he was careful to encourage (皆是言僖公能育人才也).

Ll. 4—8 in stt. 1, 2. The writer describes the marquis of Loo coming to the college on the day of its inauguration, and occupied there. 戾 is the initial particle. 言 is the initial particle. 至, 'to come to.' 止 is the final particle. 言 is the initial particle. 芼芼 = 旆旆, in II. i. VIII. 2. Ts'ên Wán-tsz says, that the characters

屈此群龍。錫難老。順彼長道。飲酒。既飲。魚侯。止。在。永。思。樂。泮。水。載。色。載。笑。音。矯。其。馬。其。馬。其。馬。思。樂。泮。水。載。色。載。笑。音。矯。其。馬。其。馬。其。馬。

2 Pleasant is the semi-circular water,  
And we will gather the pondweed in it.  
The marguis of Loo has come to it,  
With his horses looking so grand.  
His horses are grand;  
His fame is brilliant.  
Blandly he looks and smiles;  
Without any impatience he delivers his  
3 Pleasant is the semi-circular water,  
And we will gather the mallows about it;  
The marguis of Loo has come to it,  
And in the college he is drinking.  
He is drinking the good spirits;  
And may there be given him the old age  
May he accord with the grand ways,  
So subduing to himself all the people!

Pleasant is the semi-circular water,  
And we will gather the mallows about it,  
The marginals of Loos has come to it,  
And in the college he is drinking.  
He is drinking the good spirits;  
And many there be given him the old age that is seldom enjoyed!  
May he accord with the grand ways,  
So subduing to himself all the people!

denote the appearance of a cluster of leaves, and  
that so did the streamers of the banner hang  
down. 飛, in st. 1, — as in II. III. VII. 2. The  
small and great of 1, 2 are probably to be un-  
derstood of the old and young of the capital, all  
following the margins towards the college on the  
great occasion. We cannot translate the par-  
ticle 于 in 1. 8. 飛一行, 'to go'; — as often.  
In st. 2, ll. 1, 2, 飛騰, — as in III. III V. 4. On  
1. 6 Choo says nothing; Ch'ing takes the 飛 as  
is the particle, = 飛. On what subjects he  
gave forth his instructions we do not know.  
LL. 3 — 8 in st. 3. The margins is now feast-  
ing, and the writer expresses his wishes for him.  
All the other stanzas are the sequel of this.  
partly promise and partly prayer; yet the prayer  
is not direct, and we get the spirit better by  
translating in the future tense, the writer feel-  
ing sure that what he anticipated would be ful-  
filled. 1. 6. 難老 may mean old age that is  
seldom reached, or the perpetual youth which  
refuses to quit on the unnumbered ages which

一德哥, 'name for virtue.' 敗 in 1.7 is the particle. According to the usage of the redupli- cation in the She, the 色 and 笑 must be taken together, and show us the countenance of the marquis wreathed with smiles. 匪怒, 'without anger,' but anger is too strong a term in the case; 'without impatience.' 天, 'Heaven', as the nominative to 錫. Our pas- sive voice enables me to leave the line as indi- cated in this respect as it is in the original. L. Z.

穆<sup>四章</sup>穆魯侯。敬明其  
 德。敬慎威儀。維民  
 之則。允文允武。昭  
 假烈祖。靡有不孝。  
 自求伊祐。<sup>五章</sup>  
 明明魯侯。克明其  
 德。既作泮宮。淮夷  
 攸服。矯矯虎臣。在  
 泮獻馘。淑問如皋。  
 陶在泮獻囚。

- 4 Very admirable is the marquis of Loo,  
 Reverently displaying his virtue,  
 And reverently watching over his deportment,  
 The pattern of the people.  
 With great qualities truly civil and martial,  
 Brilliantly he affects his meritorious ancestors.  
 In everything entirely filial,  
 He seeks the blessing for himself.

- 5 Very intelligent is the marquis of Loo,  
 Making his virtue illustrious.  
 He has made this college with its semicircle of water,  
 And the tribes of the Hwae will submit in consequence.  
 His martial-looking, tiger leaders  
 Will here present the left ears [of their foes].  
 His examiners, wise as Kaou-yaou,  
 Will here present their prisoners.

長道, 'ways of length,' or 'permanence.'

Choo says the phrase is equivalent to 大道

'grand ways.' L. 8. 屈 = 服, 'to subdue,' or

收服, 'to keep in subjection.' 羣醜 =

羣衆, 'the multitudes of the people.' The

phrase means, acc. to most critics, the people of

Loo (魯國之羣衆), though some find

also a reference in it to the tribes of the Hwae

(已含淮夷在其中; Foo Kwang).

St. 4 is altogether of praise; celebrating the

good and gracious qualities of the marquis. 穆

穆 is here simply 美, intensified = very ad-

mirable. L. 9. 昭假 = 昭格, 'brilliantly

reaching to.' The idea is that the fine qualities of

Spirit-state, and would draw forth their protect-

ing favour. L. 8. 'What he seeks of himself—by

the natural outgoing of his qualities—is bless-

ing or prosperity.'

St. 5. L. 3. 作 need not mean that the mar-

quis had built any college which did not exist

before, but that he had executed important re-

pairs. As the 'Flower and Essence of the She'

says, 仍其故址而修治之. L. 4

seems to say that the making of the college

would make the tribes of the Hwae submit.

They would care very little or nothing about

it, but it pleased the poet thus to write. The

'Flower and Essence' goes round about the

text, saying that he who thus showed his in-

terest in the welfare of the State would have the

means to subdue the tribes (伐淮夷自

有所以服之也). L. 5. 矯矯 =

武貌, 'martial-looking.' L. 6. 泮 stands

alone for 泮宮. 鹹—as in III., VII. 8. The left ears of the slain were cut off. Those who surrendered or were taken prisoners (囚) were questioned, and in I. 7 it is said their questions would be as skilful (淑=善) as the famous K'ao-yau, Shun's minister of Crime;—see the Shoo, II. iii., et al.

St. 6 is an auspice concerning the body of the officers who would be engaged in the expedition to the Ilwāy,—those inferior in rank to the 虎臣 of last stanza. I. 4 狄.—I. 7 邊 (III. IX., et al.) or 狄, 'to keep back,' drive to a distance.' 'The east and south,' means the tribes of the Hwa-n. I. 5-7 set forth the orderliness and discipline of the officers, and also their mutual complaisance, one not disputing the claims of another to any particular merit. Mao defines 恭 by 厚, 'generous,' magnanimous; and 皇皇, by 美, 'admirable,' Choo says the two phrases together give the idea of 盛, 'all-complete,' 'Thro-mya makes rebellious (淮夷甚化於善, and no disobedience the wild tribes as transformed and no describing the result of the victory, I. 6 describes. 無敵=無厭倦, as in the translation. 博=廣大, 'wide and large,' translating. 東矢, 'the bundles of arrows,' consisting, some say of 50, others of 100. Wo must drop the 束 in whizzing sound of the rapid arrows. 東矢, curve (特弦急; Ch'ing)). 其搜—the represents the bows drawn with strength into a 角弓,—as in II., vii. IX. I. 1. 其觶, with a word of adulation to the marquis. I. 1. and celebrates the complete victory, concluding will tribes as if it were going on before his eyes, In st. 7, the writer describes a battle with the puto in the army (治訟之官).

Xen Ts'an defines it by 不輕浮. 齔 is here the judges who decided questions of discipline. 吳,—as in I. [iii.] VII.; 不揚=肅, 'grave.' 恭恭=作, 'rising up,' vigorous. 不

式固爾猶。淮夷卒獲。翩彼飛鶚。集于泮林。食我桑黽。懷我好音。憬彼淮夷。來獻其琛。元龜象齒。大賂南金。

Only lay your plans securely,  
And all the tribes of the Hwae will be got!

- 8 They come flying on the wing, those owls,  
And settle on the trees about the college;  
They eat the fruit of our mulberry trees,  
And salute us with fine notes.  
So awakened shall be those tribes of the Hwae;  
'They will come presenting their precious things,  
Their large tortoises and their elephants' teeth,  
And great contributions of the southern metals.

IV. *Peih kung.*

闕宮。闕宮有恤。實實枚枚。赫赫姜嫄。其德不回。

- 1 How pure and still are the solemn temples,  
In their strong solidity and minute completeness!  
Highly distinguished was Këang Yuen,  
Of virtue undeflected.

其命). I must take ll. 7, 8 as a counsel to the marquis suddenly interjected. In no other way can we deal fairly with the 爾, 'you.' 式 is the initial particle. 卒=盡, 'entirely.'

St. 8. As the result of the expedition, the writer sees the tribes of the Hwae coming to the college with their articles of tribute. Ll. 1-4. 翩 is defined in the Shwuh-wan as 'the rapid flight of a bird.' 林='trees.' There might be a grove about the college, but there could not be a forest. 黽 is the fruit of the mulberry tree; i. q. 甚. 懷 presents a difficulty. Both Maou and Choo are silent about it; but Ch'ing brings it under the category of 歸 or 歸就, 'to come to.' An owl is a bird with a disagreeable scream, instead of a beautiful note; but the mulberries grown about the college of Loo would make it sing delightfully. And so would the influence of Loo, going forth from the college, transform the nature of the wild tribes about

the Hwae! Ll. 5-8. 憬=覺悟, 'to awaken to a proper consciousness.' Standing as the character does, it brings the E before us so quickened and transformed. 琛 is defined by 美寶, 'admirable, precious things.' 元=大, 'large.' 賂=遺, 'to give,' 'to contribute.' By the 'metals of the south' are understood metals from King-chow and Yang-chow. Of both those provinces it is mentioned in the Shoo that among their articles of tribute were 金三品, 'gold, silver, and copper;'—see the Shoo, III. i. Pt. i. 44, 52.

The rhymes are—in st. 1, 芹, 旂, cat. 13; 茂, 噦, 大, 邁, cat. 15, t. 3; in 2, 藻, 矯, 矯, 昭, 笑, 教, cat. 2; in 3, 荻, 酒, 酒, 老, 道, 醜, cat. 3, t. 2; in 4, 德, 則, cat. 1, t. 3; 武, 祖, 祐, cat. 5, t. 2; in 5, 德, 服, 馘, cat. 1, t. 3; 陶, 囚, cat.



麥。種稷百稷。是月無依。上  
奄穰重福。降生不害。無帝  
有栽穆。黍之后遲。彌災是

God regarded her with favour;  
And without injury or hurt,  
Immediately, when her months were fulfilled,  
She gave birth to How-tseih.  
On him were conferred all blessings,—  
[To know] how the millet ripened early, and the sacrificial  
millet late,  
How first to sow pulse, and then wheat.  
Anon he was invested with an inferior State,

State (魯之羣廟), commands itself even  
to K'ang. There were in Loo the Chow temple  
(周廟), specially dedicated to king Wan; the  
Grand temple (太廟), dedicated to the duke of  
Chow; the temple of Pih-k'in, the first marquises,  
called 世室; and the temple of duke Woo, call-  
ed 武世室. In later times we find mention  
of a 高祖廟, a 骨祖廟, a 祖廟,  
and the 廟. 宮一廟, 'temple,' Maou  
explains 闕 by 閉, 'shut,' meaning, acc. to  
Xing-tai, that the templo had been shut up and  
not used. Choo's account of it is 深閉, 'deeply  
shut'; K'ang's 深寢, 'deep and far-reaching';  
and Ch'ang's, 神, 'Spirit-tenanted.' I must be-  
lieve that our 'solemn' gives the idea. 恤—  
清靜, 'pure and still.' 實實 describe the  
solidity of the temples (鞏固, Choo; Maou  
says, not nearly so well, 廣大; Tsao Ts'uen,  
well, 下之盤基固也); 校校, their  
completeness, furnished with every thing which  
temples ought to have (器物完備, K'ang;  
Choo explains these characters of the fine and close  
structure, especially in the roof, 龔密 (so,  
also, Tsao Ts'uen, 上之結構密也).  
Ll. 3—17 are intended to magnify Loo and its  
rulers tracing their origin up to How-tseih. On  
ll. 3—8, about K'ang Xuen's birth of How-tseih,  
see III. II. 1, 2. The idea of being distinguish-  
ed, rather than of being majestic or awe-inspir-  
ing, seems to be conveyed here by 赫赫.  
依—眷顧, 'to regard with favour.' Ll. 7—  
'Her months being fulfilled, without delay,'—

3, 1. 1: in 6, 心, 南., cat. 7, 1. 1: 皇, 揚,  
cat. 10; 嗣, 功, cat. 9: in 7, 錄, 搜, cat. 3,  
1. 1: 博, 擊., 逆., 獲., cat. 5, 1. 3: in 8,  
林, 閭., 音, 探, 金, cat. 7, 1. 1.

Ode 4. Narrative. IN PRAISE OF DUKE HE,

AND ASCENDING FOR HIM A MAGNIFICENT CAREER  
OF SUCCESS, WHICH WOULD MAKE LOO ALL THAT  
IT HAD EVER BEEN:—WHITHER, PROBABLY, ON  
AN OCCASION WHEN HE HAD REMAINED ON A  
GRAND SCALE THE TEMPLES OF THE STATE, OR  
WHICH MOUS ACT HIS SUCCESS WOULD BE THE  
REWARD. Ll. 5, 6 of st. 3 and 8 leave no doubt  
that the marquises Shih or duke He is the hero  
of this piece. It is a great offense to K'ang,  
who deprecates the sanction which it gives to the  
opinion, false according to his view, that the  
princes of Loo were privileged to employ royal  
ceremonies and sacrifices, and condemn the  
exaggerated representations in it of the charac-  
ter and successes of duke He. But it was not  
for the writer, a minister, probably, of Loo, to  
call in question the legality of celebrations in  
which he took part, and which he considered to  
be the glory of the State, and he was evidently  
in a poetic rapture as to what his ruler was and  
would do. K'ang thinks Confucius would have  
cast the ode out of the She, but that there are  
certain admonitions and cautions gently insin-  
ated in it (夸誕已極而聖人弗  
削則以猶有箴規責難之  
微意焉);

St. 1. Ll. 1, 2, and the concluding stanza, give  
us the occasion on which the ode was made,  
—some great temple-repairs executed by or-  
der of the marquises. Maou thinks the temples  
were those of K'ang Xuen, mentioned here, and  
of He's predecessor, duke Min, mentioned in st.  
9; but K'ang Xuen is introduced as being the  
mother of How-tseih, and without any reference  
to her being sacrificed to. The opinion of Choo,  
that He had repaired all the temples of the

下國。俾民稼穡，  
有稷有黍。有稻  
有秬。奄有下土。  
續禹之緒。  
后稷之孫。實維  
大王。居岐之陽。  
實始翦商。至于  
文武。續大王之  
緒。致天之屆。于

And taught the people how to sow and to reap  
The millet and the sacrificial millet,  
Rice and the black millet;  
Ere long all over the whole country;—  
[Thus] continuing the work of Yu.

- 2 Among the descendants of How-tseih  
There was king T'ae,  
Dwelling on the south of [mount] K'e,  
Where the clipping of Shang began.  
In process of time Wán and Woo  
Continued the work of king T'ae,  
And [the purpose of] Heaven was carried out in its time,

II.9—17 pass to How-tseih, giving a summary of  
his doings and the distinction which he gained.  
Compare i. [I] X, and III.ii.I. 天 is under-

stood as the subject of 降 in I.9, but our pas-  
sive voice enables us to make the line as  
indefinite as the original. In I.10, 種 belongs  
to 黍, and 稷 to 稷. 'What, though earlier  
sown, ripens later is called 種, and what, though  
later sown, ripens earlier, is called 稷.' L.11.

種 is applied to what is planted early, and 稷  
to what is planted late. Ying-tah observes that  
重, 稷, 種, and 稷 are denominations applied  
to the growth and ripening of plants as early or  
late, and not names of kinds of grain (生熟  
早晚之異稱, 非穀名). L.12 is

most naturally understood of the investiture of  
How-tseih with the principality of T'ae, as  
mentioned in III.ii.1.5. The only difficulty is  
with I.16. Ying-tah, indeed, gives to the two  
lines the same meaning, and considers II.13—  
16 to be no more than a repetition of II.9—12.

But 下土 may very well mean the whole  
kingdom, 'the land below,' in correlation with  
上天, 'the sky above,' but such a meaning

of 下國 is, I believe, unexampled. Nor am I  
sure that 下國 denotes an *inferior* State. The  
phrase occurs in the next Book, as a designation  
of the fental States generally. How-tseih was  
invested with T'ae and made minister of agricul-  
ture subsequently by Shun, and gradually the  
benefits of his husbandry extended throughout  
the land. He did not become king like Yu, and  
immediately found a dynasty; but as Yu's labours  
had extended to all, so did his, and therefore he  
might be said to continue the line or work of  
Yu (緒—業).

St. 2 gives a very summary outline of the  
growth of the family of Chow, down to the  
overthrow of the Shang dyn. by king Woo, and  
the establishment of the State of Loo by king  
Ching. II.1—4 relate to king T'ae;—comp.  
III.1.VII.1, 2. Dukes Lēw and T'an-foo are  
passed over without notice. The 'clipping' in  
I.4 is not to be understood of any active opera-  
tions of king T'ae against Shang, nor even, says  
Choo, of any thought or purpose in his mind.  
But his management of his territory drew the  
thoughts of the people in other States to the  
lords of Chow. A new centre of attraction was  
established, and served to increase the dissaffec-  
tion to the govt. of Shang. II.5—8. Passing  
over king Ke, the poet sketches the career of  
Wán and Woo, and especially of Woo. Of him  
only are we to think in II.7, 8. 屆—'to come

附庸。周公之孫。東。錫之山川。侯于  
 乃命魯公。俾侯于魯。大啟爾宇。  
 爲周室輔。叔父。建爾元子。俾  
 旅。克威厥功。王曰。上。帝臨之。  
 牧之野。無貳。無虞。

In the plain of Muh.  
 'Have no doubts, no anxieties,' [it was said];  
 'God is with you,'

[Woo] disposed of the troops of Shang;  
 He and his men shared equally in the achievement.  
 [Then] king [Ching] said, 'My uncle,

I will set up your eldest son,  
 And make him marquis of Loo.  
 I will greatly enlarge your territory there,  
 To be a help and support to the House of Chow.'

3 Accordingly he appointed [our first] duke of Loo,  
 And made him marquis in the east,  
 Giving him the hills and rivers,  
 The lands and fields, and the attached States.  
 The [present] descendant of the duke of Chow,

to, 'Heaven had now reached the limit of its  
 forbearance with Shang, and its time to give  
 the sovereignty to Chow was fully come. There  
 is no necessity to give to 居 the meaning of  
 殛 = 誅, 'to cut off,' as Kiang does. 致 =  
 'to carry out,' The subject of it is king Woo.  
 IL 9—12 continue the sketch of the overthrow  
 of Shang. IL 9, 10—see III. I, IL 8, II, 7, 8.  
 The words spoken to Woo on the day of battle  
 by his principal commander had laid deep hold  
 on the minds of the people. 致 (my) = 治

之, 'to deal with.' Compare the use of the  
 term in I. [ii.] IX. It is here equivalent to our  
 slang expression, 'to polish off.' 威 = 同.  
 with reference to the enthusiasm and unanimity  
 which possessed all the army of Woo. IL 13—  
 17. The sketch now converges to the State of  
 Loo. The 'king' is king Ching as appears  
 from 叔父 or 'uncle,' meaning the duke of

Chow. 元子 is the duke's eldest son, Pih-  
 kin. 啟 = 開, 'to open'; here equivalent  
 to 'to enlarge.' 宇 = 土宇, 'territory';  
 Pih-kin was to be the first marquis, yet the  
 State is still spoken of as belonging to the duke,  
 his father.  
 The principal subject in st. 3 is duke He's  
 offering the border sacrifice to God, in the  
 spring-sacrifice for a good year, with How-tseih  
 as His correlate, and his seasonal sacrifices in  
 the ancestral temple. IL 1—4 are a sequel to  
 IL 13—17 of last stanza, stating the fact of the  
 investiture of Pih-kin with the marquissate of  
 Loo. 附庸, —see on Ana. XVI. 1, where  
 mention is made of one of the small States at-  
 tached to Loo. IL 5—8 belong to duke He,  
 and the state with which he proceeded to the  
 sacrifices. The immediate successor of duke  
 Chwang was a boy, called Ke and Ke-fang

公之子。龍旂承  
祀。六轡耳耳。春  
秋匪解。享祀不  
忒。皇皇后帝。皇  
祖后稷。享以騂  
犧。是饗是宜。降  
福既多。周公皇  
祖。亦其福女。  
秋而載嘗。夏而  
福衡。白牡騂剛。

The son of duke Chwang,  
With dragon-emblazoned banner attends the sacrifices,  
His six reins soft and pliant.  
In spring and autumn he does not neglect [the sacrifices];  
His offerings are all without error.  
To the great and sovereign God,  
And to his great ancestor How-tseih,  
He offers the victims, red and pure.  
They enjoy, they approve,  
And bestow blessings in large number.  
The duke of Chow, and [your other] great ancestors,  
Also bless you.

- 4 In autumn comes the sacrifice of the season,  
But in summer the bulls for it have had their horns capped.  
They are the white bull and the red one;

(啟; 啟方), known as duke Min (閔公)

who was murdered in the second year of his rule; and then, our duke He, an elder brother by a lady of the harem was raised to the State.

承祀 = 奉祀, 'to offer the sacrifices,'

或視祭祀, 'to look after the sacrifices,'

耳耳 = 柔從, —as in the translation.

Ll. 9—17. L. 9 refers to the seasonal sacrifice in the ancestral temple. Spring and autumn, two of the seasons, are mentioned by *synecdoche* for all the four. 匪解, —as in i. [iii.] IX. L. 10 = 所

獻所祀, 不有差忒. Kēang insists on taking this of the offerings at the border sacrifice; but it connects more naturally with

L. 9. Ll. 11—15. Lacharme gives for L. 11—  
'*Summus rerum dominus qui per se regnat.*'

皇, = *maximus*, 'the most great;' 后, = 君,

'ruler,' 'sovereign;' 帝, —'God.' L. 13 = 所

獻, 則用騂色之犧牛, 'For his offerings, he employs perfect bulls of red colour.'

L. 14 = 上帝與后稷於是饗之, 於是宜之, —as in the translation. Ll.

16, 17, are in connection with ll. 9, 10. 皇祖

must be understood of Pih-k'in and the other

dukes sacrificed to in the ancestral temple.

女, —'you.' The writer turns suddenly, and

addresses duke He directly.

St. 4 continues the subject of the seasonal

sacrifices, and auspices, or prays for, the blessing

which duke He might expect from his re-

verent discharge of them. Ll. 1, 2 refer to the

autumnal sacrifice and the preparation in sum-

mer for it;—a specimen of the provision made

for the sacrifices of the other seasons. 嘗 is

the name of the autumnal sacrifice, used as a

verb, —to offer that sacrifice. 載 = 始, 'to

begin,' showing that line 2 mentions what was

a preparation for the service. 福衡 was the

name of a piece of wood fixed across the horns

of the victim-bulls to prevent their goring;

but one does not see how this could contribute

to improve their condition. Acc. to Ying-tuh's

definitions in the Chow Le (XII. or II. 5),



而富。而熾。敢承。是懲。狄是。烝徒。萬。重。英。公。  
黃髮。俾爾。俾爾。則莫。荆舒。貝胄。公徒。綠。滕。二。矛。車。千。乘。朱。

五

- 5 Our prince's chariots are a thousand,  
[And in each] are the vermilion tassels and the green bands  
of the two spears and two bows.  
His footmen are thirty thousand,  
With shells on vermilion-strings adorning their helmets.  
So numerous are his ardent followers,  
To deal with the tribes of the west and north,  
And to punish [those of] King and Shoo,  
So that none of them will dare to withstand us.  
May [the Spirits] make you grandly prosperous!  
May they make you long-lived and wealthy!  
May the hoary hair and wrinkled back,

其獲福壽; Lëw Kin). I prefer the former construction. L.10. 熾而昌, 'blazing and prosperous.' L.13 = 魯邦是可常守而無失, 'That you may always keep the region of Loo, and not lose it.' L.14. —see on II.i. VI.6, 1.4. L.15. In II.iv. IX.3, 騰 is used of a river rising and overflowing its banks. Ts'au Suy, on II.14,15, says finely: —不虧如日常盈; 不崩如山常固; 不震如地常靜; 不騰如水常平. Ll.16,17. The meaning of 三壽, 'three longevities,' is very obscure. Ch'ing thinks they refer to the three principal ministers of Loo (三卿); and Yen Ts'an says, 願有三壽考之三卿為朋友, 皆如岡陵之固, 祝其君臣同慶也, 'The line contains a prayer for blessing to be shared by the ruler and his ministers together, he and his three aged ministers associating together in friendship, firm as the hills and mountains.' Nothing better can be made of the text.

St. 5 passes from the marquis's sacrifices to his resources for war, and ability to cope with his enemies, and concludes with a prayer or auspice for him, which is not so warlike as we

might have expected. Ll.1—9. 'A thousand chariots' was the regular force which a great State could at the utmost bring into the field. Each chariot contained three mailed men;—the charioteer in the middle, with a spearman on his right, and an archer on his left. And there were attached to it 72 foot-soldiers and 25 other followers, 100 men in all; so that the whole force would amount to 100,000 men. But in actual service, the force of a great State was restricted to three armies, or 375 chariots, attended, inclusive of their mailed occupants, by 37,500 men, of whom 27,500 were what were called foot-soldiers, given in round numbers, in 1.4, as 30,000. 朱英, 二矛, —see on I.vii.V.

1. 綠滕, 重弓, —see on Lxi.III.3. 貝, —see II.v. VI.1. These shells were connected together, and attached to the helmets by means of strings of vermilion colour (朱綬, 所以綴貝而飾胄也). 增增 = 衆, indicating the number of the soldiers. 戎 = 西戎, 'the hordes of the west.' 狄 = 北狄, 'those of the north.' In the 10th year of duke He, Hwan of Ts'e had led an expedition against these, but Loo took no part in it. Perhaps He had been engaged in some operations against them of which we have no record, or, which is more likely, his encomiast is only speaking of what he could do. 荆 is another name for the great southern State of Ts'oo

之功。莫不率從。淮邦夷來。同。于。遂荒大東。所。秦山巖巖。有龜蒙。邦。魯。無有。害。千。爾。俾。爾。昌。而。大。俾。爾。俾。背。壽。胥。與。試。

Marking the aged men, be always in your employment!  
May they grant you old age, ever vigorous,  
For myriads and thousands of longevity, and ever unharmed!

6 The mountain of Ts'ue is lofty,  
With the eyebrows of Ts'ue is lofty,  
Looked up to by the State of Loo.  
We grandly possess also Kwei and Mung;  
And we shall extend to the limits of the east,  
Even the States along the sea.  
The tribes of the Hiwa will seek our alliance;—  
All will proffer their allegiance:—  
Such shall be the achievements of the marquises of Loo.

(楚) and 舒 was applied to several half-civilized States to the east of it, which it brought, in the Chin Ts'ew period, one after another, under its jurisdiction. The marquises of Loo had taken part under Ts'ue, in his 4th year, in a great expedition against Ts'oo, which came to an unsatisfactory conclusion with the treaty of Shaou-lung (召陵之盟). 鴈一當, 'to withstand; Ming dyn.) distinguishes the two words thus;—彼入寇而我當之爲憂, 我伐寇而彼畏之, 'to resist; 鴈一當, 'to withstand; 'The flower and Essence of the She' connects this line with the next thus:—且願黃色之髮, 船文之背, 此壽考者, 相與爲公所試, adding 蓋不特三壽成之, 'to nourish; 而已, 其所用皆老艾一養, 'to employ; 試一用, 'vigorous, well-nourished.

St. 6, 7 auspice great achievements for the marquises in forcing the acknowledgments of the superiority of Loo on all the territories lying to the south and east of it, which could be considered as included in the original grant and commission of King Ching. L. 6. Mount Ts'ue was the great hill of Loo, between it and Ts'ue. The latter was probably L. 6. n. Mcneilus, VII. Pt. I. xxiv. 1, q. n. 奄有一, 'We grandly have; 'These were all in Loo proper; but the marquises would extend his sway beyond. 遂荒一遂 is the conjunction,= 荒荒, but 荒 is not easily construed, 'and thereon; given here, 'That which covers the sides is called 帷, 'a curtain; 'I take the term, covers above is called 荒; 'The great east, 'the extreme east, 'the great east, 'to covenant together; 'The tribes of the Hiwa would come, and seek for treaties,—acknowledging the superiority of Loo, ish; hero,—vigorous, well-nourished.



魯侯燕喜。令妻  
許復周公之宇。  
壽保魯。居常與  
天錫公純嘏。睂  
是若。莫敢不諾。  
魯侯南夷。莫不率從。  
淮夷蠻貊。及彼  
徐宅。至于海邦。  
保有鳧繹。遂荒

7 He shall maintain the possession of Hoo and Yih,  
And extend his sway to the regions of Seu,  
Even to the States along the sea.  
The tribes of the Hwae, the Man, and the Mih,  
And those tribes [still more] to the south,  
All will proffer their allegiance;—  
Not one will dare not to answer to his call,  
Thus showing their obedience to the marquis of Loo.

8 Heaven will give great blessing to our prince,  
So that with the eyebrows of longevity he shall maintain Loo.  
He shall possess Chang and Heu,  
And recover all the territory of the duke of Chow.  
Then shall the marquis of Loo feast and be glad,  
With his admirable wife and aged mother;

as l. 7 more fully declares, — 莫不相率  
以從於魯國, 'all will lead one another  
on to follow Loo.'

St. 7. Hoo and Yih were two hills of Loo,—  
in the pres. district of Tsow (鄒縣). 徐  
宅, 'where Seu dwells,' i.e., all the States in  
the region of Seu. In l. 4 the writer expresses  
himself wildly and extravagantly. 蠻貊  
means properly the wild tribes of the south and  
of the north;—see Ana. XV. ii. 2, and the Shoo,  
V. iii. 6; but it is impossible to understand here  
by the expression any but the wild hordes south  
of the Hwae. Then in l. 5 he seems to go far-  
ther south still. 諾 = 'yes,' i.e., to respond  
obediently. 若 = 順, 'to accord with;—in  
the connection, = 順服, 'to submit to.'

St. 8 is akin to the two preceding, auspicing  
for the marquis,—through the help of Heaven,  
the recovery of all the territory which had at  
any time been taken from Loo, and then the  
enjoyment of purest domestic and social hap-  
piness to a great and hale old age. L. 1. 純

may here be defined by 大, 'great.' Ll. 3, 4.  
常 (or 嘗) was a city, with some adjacent  
territory,—in the pres. dis. of T'ang (滕), dep.  
Yen-chow, which had been taken from Loo by  
Ts'e. 許, called in the Ch'un Ts'ew, 許田,  
'the fields of Heu,' was on the west of Loo, and  
had been granted as a convenient place for the  
princes of Loo to stop at on their way to the  
royal court; but it had been sold or parted  
with to Ch'ing in the first year of duke Hwan.  
The writer of this ode desires that He might re-  
cover possession both of Chang and Heu, and so  
have got back all the territory, which the duke  
of Chow could have claimed. 宇 = 土宇,  
'territory.' Ll. 5—7. The marquis would feast  
in the inner apartment appropriate to such a  
purpose (內寢) with his wife (called Shing  
K'ang, 聲姜), and his mother (called Ching  
Fung, 成風); and in the outer banqueting  
room (外寢), with his worthy officers and  
ministers. 宜 = 魯侯所宜有, 'such



碩。萬民是若。  
 奚斯所作。  
 寢孔碩。新廟奕奕。  
 是尺。松桷有鳥。路  
 柏。是斷是度。是尋  
 祖來之松。新甫之  
 社。黃髮兒齒。  
 邦國是有。既多受  
 壽母。宜大夫庶士。

With his excellent ministers and all his [other] officers.  
 Our region and State shall be hold,  
 Thus receiving many blessings,  
 To hoary hair, with a child's teeth.  
 The pines of Tsou-lae,  
 And the cypresses of Sin-foo,  
 Were cut down and measured,  
 With the cubit line and the eight cubits line.  
 The large inner apartments rose vast.  
 The projecting beams of pine were large;  
 Splendid look the new temples,  
 The work of He-sze,  
 Very wide and large,  
 Answering to the expectations of all the people.

as he ought to have.' 1. 8-10. 有 is emphatic,  
 'ever have,' 兒齒, 'child's  
 teeth,' is perplexing. The Urh-ya quotes the  
 line with 齟齬, and the Shwuh-wan explains  
 that phrase by 老人齒, 'old men's teeth.'  
 I think, however, the meaning must be this, that  
 the marquis would ever be renewing his youth,  
 and never be sans teeth. They might fall out,  
 but they would be replaced by others, as in the  
 case of a child!  
 St. 9 returns to the subject with which the  
 ode commenced,—the temples, duke He's repair  
 of which gave occasion to the composition of  
 the piece. The materials were got from Tsou-  
 lue and Sin-foo. When the trees were felled, and  
 of T'ae-gan. The trees were sawn up into the  
 proper lengths, determined by the fathom and  
 cubit measures. 1. 5. 桷 = 椽, meaning, I  
 think, the 檼, of Mencius, VII. xxxi v. 2.  
 Maou arranges the whole piece in 8 stanzas;  
 1, 2, of 17 lines, each; 3, of 13; 4, of 8; 5, 6, of  
 8, each; and 7, 8, of 10, each. The present ar-  
 rangement was fixed by Choo, after Soo Ch'eh.  
 Subsequent scholars, —Woo Ch'ing, Kim Le-  
 ts'ang, Hwang Kwang-shing, Ho K'uei, and  
 others, have proposed various alterations; —but,  
 as K'ang says, to no purpose.

萬民之望; —as in the translation.  
 長 or 廣, 'long,' or 'wide,' 1. 8 = 順  
 順  
 known as 'Duke's-son Yu (公子魚); 曼  
 tendence of He-sze, a brother of the marquis,  
 er. 奕奕 = 美, 'beautiful,' 'admirable.'  
 scale, but the renewed temples —  
 apartment of the marquis. It was on a grand-  
 Or we may take 路寢 of the state, retiring  
 for the whole; 路 being simply = 大, 'large.'  
 寢 is the back apartment of the temples put  
 鳥 = 大貌, 'large-looking.' 1. 6. 路  
 鳥 = 大貌, 'large-looking.' 1. 6. 路

The rhymes are—in st. 1, 枚, 回, 依, 遲, 5, 乘, 滕, 弓., 綬 (prop. cat. 7), 增, cat. 15, t. 1; 稷, 福., 穆 (prop. cat. 3), 麥, 膺, 懲, 承, cat. 6; 熾, 富., 背., 試, 國, 穡, cat. 1, t. 3; 黍, 秬, 土, 緒, cat. 5, cat. 1, t. 2; 大, 艾, 歲, 害, cat. 15, t. 3: in t. 2: in 2, 王, 陽, 商, cat. 10; 武, 緒, 野., 6, 巖, 魯., cat. 8, t. 1; 蒙, 東, 邦, 同, 虞, 女, 旅, 父, 魯, 宇, 輔, cat. 5, t. 2: in 從, 功, cat. 9: in 7, 繹., 宅., 貌., 諾., 3, 公, 東, 庸, cat. 9; 子, 耳, cat. 1, t. 2; 若., cat. 5, t. 3: in 8, 嘏., 魯, 許, 宇, cat. 解, 帝., cat. 16, t. 3; 犧., 宜., 多, 5, t. 2; 喜, 母., 士, 有., 祉, 齒, cat. 1, cat. 17; 祖, 女, cat. 5, t. 2: in 4, 嘗, 衡., t. 2: in 9, 柏., 度, 尺., 烏., 碩., 奕., 剛, 將, 羹., 房, 洋, 慶., 昌, 臧, 作., 碩., 若., cat. 5, t. 3. 方, 常, cat. 10; 崩, 騰, 朋, 陵, cat. 6: in

赫湯孫。穆穆厥聲。於  
且平。依我馨聲。既和  
淵。嘒嘒管聲。既和  
綏我思成。鞀鼓淵  
烈。祖○湯孫奏假。我  
鼓。奏鼓簡簡。街我  
猗。與那與那。置我鞀

Very admirable is his music

To delight our meritorious ancestor.

How admirable how complete!

TITLE OF THE BOOK.—**商頌**, **四之三**, 'Sacificial odes of Shang, Book III. of Part IV.' Here we return, for several odes at least, to the proper meaning of **頌** in this Part of the *Shu*, the character having the same meaning as in the title of Book I. Shang is the name of the second of the three ancient feudal dynasties, and remains still as the name of the small department of Shang Chow in Shen-se. The ancestor of the dynasty was **Seeh** (紂), who appears in the *Shoo* as minister of Instruction to Shun. Whether he received his investiture from Xao or from Shun is a disputed point. In the 14th generation from **Seeh** was a T'ien-yih (天乙), the celebrated

Heir, and made himself master of the kingdom of  
 Hsia, who overthrew the dynasty of  
 in B.C. 1,765, (or B.C. 1,557, acc. to the  
 Bamboo Annals). His descendants ruled in  
 China, down to B.C. 1,120 (or 1,101), when  
 Chow or Shou, the last sovereign, was put to  
 death by king Woo of the dynasty of Chow.  
 Among them there were three, more particular-  
 ly distinguished: T'ae-k'eh, T'ang's grandson  
 and successor, who received the title of **太宗**;  
 T'ae-mow (B.C. 1,536-1,560, or 1,474-1,398)  
 known as **中宗**; and Woo-t'ing (B.C. 1,323-  
 1,263, or 1,273-1,213 known as **高宗**). The  
 temples or shrines of these four sovereigns main-

tained their places in the ancestral temple of the dynasty, after their first establishment, and if all its sacrificial odes had been preserved, they would have been in praise of one or other of them. But it so happened that at least all the odes of which T'ac-tsung was the subject were lost. Of the others we have only a small portion, —five odes in all.

Of how it is that we have even these, we have the following account. The viscount of Wei was made duke of Sung, there to continue the sacrifices of the House of Shang; but the gov't. of that State fell subsequently into great disorder, and the memorials of the dynasty seem to have been lost. In the time of duke Tae (戴公; B. C. 798—765), one of his ministers, Ching-k'au-foo, an ancestor of Confucius (Vol. I., proleg., p. 57) received from the Grand music-master at the court of Chow twelve of the sacrificial odes of Shang, with which he returned to Sung, and used them in sacrificing to the former kings of that dynasty. This story rests on a statement in the 'Narratives of the States (魯語, 下, art. 17)' by a contemporary of Confucius.

As we have only five odes in the Classic, it is supposed that seven of those twelve had perished during the two centuries that elapsed between Ching-k'au-foo and his descendant.

Choo adds that in the odes that remain there are many *lacunae*, and passages of which the meaning is doubtful, so that he could not presume to be positive in the interpretation of them. To the same effect is a remark of Fan Ch'oo-eon the 1st ode, that the student must deal with these pieces as in reading the Pwan-kang and the Announcements in the Shoo, not insisting on the literal meaning of the text, but well satisfied if he can catch the writer's drift (學者要當如讀盤詰, 不必以文義相屬識其大旨可也).

Ode 1. Narrative. APPROPRIATE TO A SACRIFICE TO T'ANG THE SUCCESSFUL, THE FOUNDER OF THE SHANG DYNASTY, DWELLING ESPECIALLY ON THE MUSIC, AND ON THE REVERENCE WITH WHICH THE SERVICE WAS PERFORMED. By which of the sovereigns of Shang the sacrifice to which the ode refers was performed we cannot tell. He is simply spoken of as 'a descendant of T'ang.' Are we to take the piece as from him, whoever he was, or as narrative rather, composed by some one, probably a member of the royal House, who had taken part in the service? On the former view the several 我 in the piece, and especially the 予 in the last line but one, find an easy explanation, but on the other hand, I cannot conceive the principal in the sacrifice speaking of himself simply as 湯孫, or that he could say of himself 於赫湯孫, as in l. 11. I understand the whole therefore as narrative, and translate the personal pronouns in the plural.

Ll. 1—4. Sacrifices, during the Shang dynasty, were commenced with music; during the Chow dynasty with libations of fragrant spirits;—in both cases with the same object, to attract the Spirit or Spirits sacrificed to, and secure their presence at the service. Ch'in Haou (陳浩; Ming dyn.) says:—'The departed Spirits hover between heaven and earth, and sound goes forth filling all the region of the air. Hence, in sacrificing, the people of Yin commenced with a performance of music, wishing thereby to call the attention of the Spirits, who, hearing it, would perhaps come to be present at the service and to enjoy it.' I do not vouch for the correctness of this explanation; but the sacrifices of Yin or Shang did begin with music; and hence we have so much about it in this ode.

L. 1. 猗與,—as in i. [ii.] VI.; but I translate here—'How admirable,' as we must take the terms as an exclamation of admiration (美而歎之; Ying-tah). 那,—as in II. vii. l. 3. The line must refer, I think, to the instruments of music. L. 2. 置—陳, 'to set forth.' 鼗鼓,—as in i. [ii.] V. L. 3. 奏簡 denotes the striking up of all the drums. 簡 is defined by 和大,—as in the translation. Ll. 4. 衍,—as in II. vii. VI. 2. 'The meritorious ancestor' is T'ang.

Ll. 5—12. L. 5. 'The descendant of T'ang' is the sacrificing sovereign. Ch'ing, erroneously insisting on 孫 as meaning 'grandson,' says we are to understand T'ac-k'eah. Maou takes 假 = 大, so that the line = 'The descendant of T'ang performs this grand music.' Much better is it to take 假 as = 格, 'to come to,'

so that the meaning of 奏假 is as I have given it, or, perhaps, stronger. L. 6 has perplexed the critics very much, though Ch'ing got hold of what seems to be the correct view of it. In the Le Ke, XXVI. Pt. i. 2, 3, we are told how the sacrificer, as preliminary to the service, had to fast for several days, and to think of the person of his ancestor,—where he had stood and sat, how he had smiled and spoken, what had been his cherished aims, pleasures, and delights; and on the 3d day he would have a complete image of him in his mind's eye. Then on the day of sacrifice, when he entered the temple, he would seem to see him in his shrine, and to hear him as he went about in the discharge of the service. The line seems to indicate the realization of all this. The 'Complete Digest' says on it —綏安也; 思成言未祭而有所思, 既祭而若有形聲可接, 則所思者於是乎成矣, 謂神命來格也. Ll. 7, 8. 淵淵 indicate the deep sound of the drums, and 曄曄 the clear, shrill notes of the flutes. Ll. 9, 10. These sounds were in harmony and blended together (高上相均謂之平), being regulated by the music which came from the hall above the court. Of the music in the

之將。子。烝。湯。○。顧。溫。恭。朝。夕。執。昔。懌。○。自。古。在。舞。有。烝。我。有。萬。庸。鼓。有。數。萬。

The large bells and drums fill the ear;  
The various dances are grandly performed.  
We have admirable visitors,  
Who are pleased and delighted.  
From of old, before our time,  
The former men set us the example;—  
How to be mild and humble from morning to night,  
And to be reverent in discharging the service.  
May he regard our sacrifices in summer and autumn,  
[Thus] offered by the descendant of T'ang!

LL 15, 16. 客, —as in I. [H.] III, et al.; only the term should here, perhaps, be taken in the singular, the visitor being the representative of the former dynasty of Hên. There may have been another also, the representative of the Family of Shun. L. 16 must be construed interrogatively. 夷 and 懌 are synonymous, = 悅, 'to be pleased.'  
LL 17—20 celebrate the mildness and reverence of the sacrificer in all the service, showing him to be the true representative of all the great men of former times. Choo Kung-t'ien refers the 'former men' to such as T'ang, noted for his 敬; Yu, for his 祗; Shun, for his 恭; and Yau for his 欽. The force of the 作 = 行, 'to practise,' must be carried on to the next line.  
LL 21, 22 are expressive of a prayer or wish (言湯其尚顧我烝嘗哉). Two of the seasonal sacrifices are mentioned, by synecdoche, for all the four. 將 = 奉, 'to offer'; —the offering of the descendant of T'ang. The rhymes are—鼓, 祖, cat. 5, t. 2; 成, 聲, 平, 聲, 聲, cat. 11; 數, 烝, 烝, 客, 懌, 昔, 作, 夕, 格, cat. 5, t. 3; and 嘗, 將, cat. 10.  
Both Maou and Choo say on 有數, 數 數然盛也, meaning the richness and compass of the notes of the bells and drums. There is nothing in the dict., under the character, to give us this meaning of it; but Wang Tsou observes that 數, 驪, and 鑾 were actually interchanged. Either of the latter forms will suggest the meaning adopted here. L. 14. 有烝 = 烝, 然有次序, denoting the orderly gracefulness with which the dances were performed.



之○將。願來。受命。以。將。福。無疆。來。天。享。入。無爭。穰。  
假。康。受。命。以。將。福。無疆。來。天。享。入。無爭。穰。  
假。康。受。命。以。將。福。無疆。來。天。享。入。無爭。穰。  
假。康。受。命。以。將。福。無疆。來。天。享。入。無爭。穰。  
假。康。受。命。以。將。福。無疆。來。天。享。入。無爭。穰。  
假。康。受。命。以。將。福。無疆。來。天。享。入。無爭。穰。  
假。康。受。命。以。將。福。無疆。來。天。享。入。無爭。穰。  
假。康。受。命。以。將。福。無疆。來。天。享。入。無爭。穰。  
假。康。受。命。以。將。福。無疆。來。天。享。入。無爭。穰。  
假。康。受。命。以。將。福。無疆。來。天。享。入。無爭。穰。

Prepared beforehand, the ingredients rightly proportioned.  
By these offerings we invite his presence, without a word,  
Not is there now any contention [in any part of the service].  
He will bless us with the eye-brows of longevity,  
With the grey hair and wrinkled face, in unlimited degree.  
With the nave of their wheels bound with leather, and their  
ornamented yokes,  
With the eight bells at their horses' bits all tinkling,  
[The princes] come and assist at the offerings.  
We have received the appointment in all its greatness,  
And from Heaven is our prosperity sent down,  
Fruitful years of great abundance.  
[Our ancestor] will come and enjoy [our offerings],  
And confer [on us] happiness without limit.

May he regard our sacrifices in summer and winter,  
[Thus] offered by the descendant of 'T'ang!

cases their being 'contained' in their proper  
articles used in the sacrifice for the whole.  
I suppose, spoken of in II. 7, 8—a part of the  
service. II. 13, 14. See on II. III. IV. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

III. *Heuen nēaou.*

天命玄鳥。降而生商。宅殷土芒。芒。古帝命。武湯。正域。彼四方。○方。命厥后。奄有九有。玄鳥

Heaven commissioned the swallow,  
To descend and give birth to [the father of our] Shang.  
[His descendants] dwelt in the land of Yin, and became great.  
[Then] long ago God appointed the martial T'ang  
To regulate the boundaries throughout the four quarters.

[In those] quarters he appointed the princes,  
And grandly possessed the nine regions [of the kingdom].

The rhymes are—祖, 祐, 所, cat. 5, l. 2;  
成, 平, 爭, cat. 11; 疆, 衡, 鶴, 享, 將, 康, 穰, 饗, 疆, 嘗, 將, cat. 10.

Ode 3. Narrative. APPROPRIATE TO A SACRIFICE IN THE ANCESTRAL TEMPLE OF SHANG;—INTENDED SPECIALLY TO DO HONOUR TO THE KING WOO-TING. The Preface says that the sacrifice to which the piece refers was entirely to Woo-ting (祀高宗). Choo on the contrary says nothing about Woo-ting, but simply that it belonged to the sacrifices in the ancestral temple, tracing back the family of Shang to its origin and to its attaining the sovereignty of the kingdom. If we accept the view of the Preface, we are obliged to adopt what seems to me an unnatural interpretation of ll. 10, 11; but if it were not intended in some way to do honour to Woo-ting, we cannot account for the repeated mention of him in it. Ch'ing would change the 祀 of the Preface into 祫, maintaining that the sacrifice was in the third year after the death of Woo-ting, and paid to him in the temple of Sēh, the ancestor of the Shang dynasty. Woo-ting is mentioned in the Shoo, V. viii, and ix.

ll. 1—5. ll. 1, 2. 玄鳥, 'the dark bird,' is a name for the swallow (玄鳥, 鷗也, 燕也), derived from this passage and the traditions connected with it. The mother of Sēh, it is said, was a daughter of the House of Sung (有娥氏女), belonging to the harem of the ancient emperor K'uh, and named Kēen-teih (簡狄). Acc. to Maou, she accompanied the emperor at the time of the vernal equinox, when the swallow made its appearance, to sacrifice and pray to the first March-

maker, and the result was the birth of Sēh;—see a very similar legend as to the birth of How-tseih, on III. ii. l. Sze-ma Ts'een, and also Ch'ing, after him, make the birth of Sēh still more marvellous. Kēen-teih was bathing in some open place, when a swallow suddenly made its appearance and drop an egg, which she took and swallowed; and from this came the birth of Sēh. We need not believe the legends, say the imperial editors;—the important point is to believe that the birth of Sēh was specially ordered by Heaven. 生商—'gave birth to Shang;' i.e., to Sēh who became lord of Shang:—see the note on the title of the Book.

l. 3. 宅—居, 'to dwell in.' We must understand 子孫, 'Sēh's descendants' as the subject of 宅. As it was not till the reign of Pwan-kang, that the name of Shang came to be interchanged with Yin, we must suppose that the land of Yin is here improperly spoken of. 殷 was a name for the district about 亳, where Pwan-kang fixed his capital. The poet, writing after him, gives the denomination to the early seat of the family. 芒芒—大貌, 'great-looking;—to be understood of Sēh's descendants and their territory. As the 'Flower and Essence of the She' expands the line,—其子孫宅居殷土, 國遂芒芒然. 大. ll. 4, 5, 古—昔, 'anciently.' The 帝 is 上帝, 'God.' I translate l. 5 acc. to Gow-yang Sēw's exposition of it, which is the simplest I have met with:—謂湯始受命以正四方之疆域.



○ 肇里承。十。靡不。勝。子。武。龍。王。武。受。  
海。彼。民。邦。幾。精。是。子。武。在。后。  
來。四。所。止。千。是。子。武。在。后。  
假。海。止。千。是。子。武。在。后。

The first sovereign of Shang  
Received the appointment without any element of instability in it,  
And it is [now] held by the descendant of Woo-t'ing.

The descendant of Woo-t'ing  
Is a martial king, equal to every emergency.  
Ten princes, [who came] with their dragon-emblazoned banners,  
Bear the large dishes of millet.

The royal domain of a thousand le  
Is where the people rest;

But there commence the boundaries that reach to the four seas.

II. 6-10. 方 = 四方, = throughout the

four quarters, or in each of the four quarters.

厥后 = 諸侯, 'the feudal princes.' 九

有 is explained by 九州, both by Maou and

Chow, with reference to the division of the

country by Yu into nine provinces;—see the

Shoo, III. i. The dictionary repeats the same

definition without attempting to account for this

signification of 有; nor will I set myself to do

so. II. 8-10 seem plain enough, but the mean-

ing of them is very much disputed. To begin

with I. 10—武丁孫子 = 武丁之孫

子, 'the descendant of Woo-t'ing.' So say Gow-

yang Saw, and Fan Ch'oo-e, the latter adding that

the expression denotes the sacrificing sovereign

(指主祭之君). On this view, 在 = the

appointment is now in the person of the descendant

of Woo-t'ing. If we adopt this view of I. 10, the

other lines present no difficulty, and I understand

先后 of T'ang, rather than, in the plural, of the

former kings of Shang anterior to Woo-t'ing.

Many of the critics, however, Wang Suh the

first among them so far as I have been able to

ascertain, take 武丁孫子 as = 武丁

之為人孫子, = 武丁善為人

之孫子, and 在 = 'lay in,' 'depended on,'

so that the meaning of the three lines is that

the permanence of the appointment to the sove-

reignty of the kingdom, which T'ang received,

be what I have just stated. 承 must be under-

the radical 承 determines the meaning here to

are interchanging, but Ying-t'ah observes that

I. VI. 4, where we read 靡, 'The two characters

under the character, this line, and also I. 1 of II.

of 'millet and sacrificial millet.' The dict. quotes

number. 大精 is explained as a denomination

of 'millet and sacrificial millet.' The dict. quotes

the others would be sure to do so. Ch'ing and

illustrations among the princes;—if they came, all

we are to take the ten as referring to the more

sacrificing. I do not think we are to lay stress on

the feudal princes who came to assist the king in

勝, —as in the translation. II. 13, 14 relate to

bear, 'to sustain.' 靡不勝 = 無所不

we translate—'a martial king.' 勝 = 任, 'to

selves. This hardly seems to be necessary, if

that his descendants also so designated them-

王 is properly a denomination of T'ang, but

not enter on them again. Choo says that 武

affect the interpretation of II. 11, 12; but I need

II. 11-14. The diff. views of I. 10 of course

struction of the text.

ode was one to Woo-t'ing. It is not a fair con-

of the Preface that the sacrifice celebrated in the

ever have been heard of but for the statement

by way of inference. I do not think it would

Maou as in favour of this view; but it is merely

worthy descendant of him. Ying-t'ah claims

was owing to Woo-t'ing's approving himself a

four quarters, or in each of the four quarters.

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so that the meaning of the three lines is that

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reignty of the kingdom, which T'ang received,

be what I have just stated. 承 must be under-

何。祿。宜。命。殷。維。景。祈。來。  
是。百。咸。受。河。員。祈。假。

From the four seas they come [to our sacrifices];  
They come in multitudes;—  
King has the Ho for its outer border.  
That Yin should have received the appointment [of Heaven]  
was entirely right;—  
[Its sovereign] sustains all its dignities.

IV. *Ch'ang fah.*

方。下。禹。芒。洪。其。長。維。濬。長。  
外。土。敷。芒。水。祥。發。商。哲。發。

- 1 Profoundly wise were [the lords of] Shang,  
And long had there appeared the omens [of their dignity].  
When the waters of the deluge spread vast abroad,  
Yu arranged and divided the regions of the land,

stood of the presenting the dishes of millet at the sacrifice, and not of contributions by the princes to the Government.

LL 15—17. LL 15—16,—see in the 'Great Learning,' *Commen. III.1*. 肇=始, 'to begin.' There may, possibly, be a reference in the lines to the vigour of Woo-ting and his martial descendant, as re-establishing the ancient sway of T'ang over all the kingdom. On 'the four seas,' see *Ana. XII. iv*. 祈祈=衆多貌, 'the app. of multitudes.' L. 17 is very obscure, and Choo acknowledges that he does not understand it. The most likely construction is to take 景 as the name of a hill, near which was the capital, to which it served as a shelter and defence. 員,

—like 隕 in the next ode, l. 6; but it is there explained by 周, 'all round.' As we must take

河 of the Ho, the Yellow river, I do not see how it could be represented as going all round the capital. The translation gives what I conceive the line may have been intended to say. Lacharme has—'*Regio King (ubi urbs regia) tota fluvii cingitur.*' L. 22: 何=任 'to sustain.' Ch'ing says that the line = 擔負天之多福, 'He sustains (or enjoys) the many sources of happiness conferred by Heaven.'

The rhymes are—商, 芒, 湯, 方, cat. 10; 有, 殆, 子, cat. 1, t. 2; 勝, 乘, 承, cat. 6; 里, 止, 海, cat. 1, t. 3; 河, 宜, 何, cat. 17.

Ode 4. Narrative. CELEBRATING SEEH, THE ANCESTOR OF THE HOUSE OF SHANG; SEANG-T'OO, HIS GRANDSON; T'ANG, THE FOUNDER OF THE DYNASTY; AND E YIN, T'ANG'S CHIEF ADVISER.—ON OCCASION OF WHAT SACRIFICE THE PIECE WAS MADE DOES NOT APPEAR. The Preface, indeed, says it was made on occasion of the great *Te* sacrifice (大禘), when the principal object of honour would be the emperor K'uh, with Seeh as his correlate, and all the previous kings of the dynasty and the lords of Shang, and their famous ministers and advisers, would be associated in the service. Choo is of opinion that the occasion was the *Heah* sacrifice (禘祭). Other views have been advanced; but it is not necessary to enter into a discussion of them. There are many difficulties in construing and explaining the paragraphs and lines, and the remark of Fan Ch'oo-e quoted in the note on the title of the Book is often brought to mind;—if we think we have got the drift of the writer's meaning, we must be satisfied.

St. 1. LL 1, 2. 濬哲=深知, 'deep and wise,' or 'profoundly wise.' The lines must be referred, I think, to the ancestors of the Shang dynasty, when they occupied the territory of Shang. 長=久, 'long,' 'for long.' 祥—as in II. iv. V. 7;—'happy omens.' As those omens issued in the sovereignty of T'ang, I think that L. 1 must be restricted as I have done. Similarly Lēw Kin:—泛言濬哲之君, 蓋自湯以上, 契以下, 皆是也. LL 3—6. The work of Yu is referred to, not, apparently, with any purpose to sing the praises of

不<sub>是</sub>達<sub>受</sub>。受<sub>小</sub>王<sub>恒</sub>。大<sub>國</sub>是<sub>撥</sub>。視<sub>履</sub>國<sub>是</sub>。長<sub>疆</sub>。大<sub>幅</sub>。帝<sub>有</sub>。立<sub>城</sub>。隕<sub>國</sub>。是<sub>方</sub>。既<sub>是</sub>。生<sub>將</sub>。長<sub>疆</sub>。疆。

And assigned to the exterior great States their boundaries, With their borders extending all over [the kingdom]. Then the State of Sung began to be great, And God raised up the son [of its daughter], and founded [the Family of] Shang.

2 The dark king exercised an effective sway. Charged with a small State, he commanded success; Charged with a large State, he commanded success. He followed his rules of conduct without error; Wherever he inspected [the people], they responded [to his instructions].

So, all the critics, except Ch'ing, who says that the 帝 was the 黑帝, one of his five elemental Gods, whom he called 時光紀 (see the *proleg.* to the Shoo, pp. 97, 98). St. 2, Ll. 1-5 are occupied with Seeh, who is styled 'king' in 1.9; not that he ever was a king himself, but the title of his descendants is carried back to him. It is vain to inquire why he is styled the dark king. 撥 is defined by 治, to rule;—with reference to the meaning of the term as 'to scatter', 'to remove'—Seeh took away the confusion and ignorance that prevailed. 恒 is explained, by Choo, by 武, 'martial', and by Wang Tsou, by 大, 'great'. It does not seem proper to speak of Seeh's rule as warlike, his work being to instruct the people in the social duties;—see the Shoo, II. 1. 19. Ll. 2, 3. 'A small State,' a great State, may refer to Shang, small at first, but increased by subsequent grants; but I prefer to understand the expressions of the States small and large, as they were subjected to the influence of Seeh's lessons. 達=通, 'to have free course,'=to be successful. Ll. 4, 5 tell us how Seeh exemplified his lessons, and how rapidly he accomplished his object. 履 is taken as 禮, 'the rules of conduct to be trodden by men,' 不越=不過, 'without transgression,' Ll. 5-7. 日幅自其周圍言之曰隕; It has been mentioned, in the introductory note, that the mother of Seeh was a daughter of the State of 有娥. 方將=始大—as in the translation. 帝=上帝, 'God.'

命式于九圍。上帝是祗。帝  
躋。昭假遲遲。不遲。聖敬日  
于湯濟。湯降  
帝命不違。至  
烈。海外有截。  
既發。相土烈

[Then came] Sëang-t'oo, all-ardent,  
And all [within] the seas, beyond [the middle region], acknow-  
ledged his restraints.

- 3 The favour of God did not leave [Shang],  
And in T'ang was found the subject for its display.  
T'ang was not born too late,  
And his wisdom and virtue daily advanced.  
Brilliant was the influence of his character [on Heaven] for  
long,  
And God appointed him to be a model to the nine regions.

以身教故在寬而奏效捷。

Ll. 6, 7 introduce Sëang-t'oo, who appears in the  
genealogical lists, as the grandson of Sëeh. 烈

烈, 'all-ardent,' or 'very meritorious.' Ll. 7  
is very obscure. 海外 is literally, 'outside  
the seas,' but we cannot think of the influence  
of Sëang-t'oo as extending beyond the China of  
his day. The phrase—四海之外, 'the  
outside of the four seas,' the 'four seas' being a  
denomination of the kingdom in all its extent,  
and the 'outside' leading us to conceive of all  
the feudal States in distinction from the royal  
domain. Choo defines 截 by 整齊, 'to be  
adjusted and made regular,' but that is merely  
a portion of Ch'ing's account of the line, and a  
result of the 有截. He says, 四海之  
外率服截然整齊. 截 means 'to  
cut off,' 'to intercept; 有截 sets the States  
before us as submissive to the restraints put upon  
them by the lord of Shang, whatever they  
were. Ch'ing says that Sëang-t'oo was employ-  
ed by the then king of Hëa as a sort of director  
or president of all the other princes; but that  
is merely an inference drawn from this line.

St. 3. The writer passes over all the other  
lords of Shang, and brings us, with a bound, to  
T'ang, the founder of the dynasty. Ll. 5, 2. 違  
一去, 'to go away,' 'to leave.' The favour of

Heaven, to be seen in due time, in its appoint-  
ment of the House of Shang to the sovereignty  
of the kingdom, had never left it, but it was  
not till T'ang that the proper man to receive it  
appeared. This seems to be the meaning of  
湯濟, which Choo says he does not under-  
stand. Soo Ch'eh, Fan Choo-e, and others,  
explain 濟 by 會, 'to meet with,' as if in  
T'ang the man and the decree of Heaven met  
together (Maou says, 至湯與天心會;  
Soo, 與天命會; Fan, 至于湯則  
德與命會). Ll. 3, 4. 降=生, 'to be  
born.' 不遲, 'not late,'—at the proper  
time. 聖敬, 'his sagely reverence,' 躋=  
升, 'to ascend,'—to increase. Ll. 5—7. 昭  
假 expresses how the virtue of T'ang brilliant-  
ly affected Heaven (其德昭明感格  
於天), and this it did by a continuous and  
gradual process (遲遲; comp. the phrase in  
I. xv. 2, et al.). 祗=敬, 'to reverence.' 式  
=法, 'to be, or to give, the law.' 九圍=  
九有 in last ode. Ying-tah says, 'All under  
heaven being divided into nine parts, there they  
were, distinct as if each part had been marked  
out by a compass (九分天下, 各爲  
九處, 若規圍然).'

奏其勇。不震。  
何天之龍。敷  
爲下國駿。廕。  
受小共大共。  
優。百祿是適。  
不競。柔。敷政優。  
競。綏。剛不。  
何天之休。緩。  
爲下國大球。  
受小。

五字

4 He received the rank-tokens [of the States], small and large, which depended on him, like the pendants of a banner;— So did he receive the blessing of Heaven. He was neither violent nor remiss,

Neither hard nor soft,  
Gently he spread his instructions abroad,  
And all dignities and riches were concentrated in him.

5 He received the tribute [of the States], large and small,  
And he supported them as a strong steed [does its burden]:—  
So did he receive the favour of Heaven.  
He displayed everywhere his valour,  
Unshaken, unmoved,

collected; 身歷, all the dignities and

St. 5. LI. 1, 2 are both in themselves un-  
intelligible to Chao. Taking 卅 as 卅 in the

sense of confusion, and keeping in mind the analogy of [1 in last st.], we get the meaning of [1

which I have here given. Other explanations have been tried, but I need not dwell upon them. I.


2 is more perplexing. **And**, indeed, has com-

monly in meaning or 天, great; but 天 seems to baffle critical ingenuity. Maon explains

It is by 房屋, and King-tan gives the meaning as—  
 爲下國大屋,謂成其志性,

使大純厚也；——which is very unsatis-

of similar structure, and as the 2d line there contains a comparison, so ought the line before us to

do. Now, the Ts'e copy of the She read here  is a character which Tsang-he's dictionary

does not acknowledge, but which is found in the Uth-ya, the Yuh-p'een, and the Shih-wan,

meaning a horse, with characteristics variously defined (See in the 貴馬經, ch. 1, 108.)

我必須採用此種讀法，然後才能通曉（音譯）

有力量，能負重致遠之意。

St. 4. 'T'ang appears now as sovereign of the kingdom. Ll. 1, 2. Choo does not understand l. 1. 球 is explained as 美玉, 'an admirable kind of jade.' We must give it the same meaning as 瑞, in the Shoo, II. 1. 7, the jade-tokens of rank;—the 圭 of the Chow dynasty, varying in shape and size, according to the rank of the princes. They received them from the king in the first place, and they brought them to the court, when they appeared there, as the tokens of their dignity. 小球 大球 will be the tokens belonging to small and to great States respectively. The princes now rendered them to 'T'ang, acknowledging his sovereignty. L. 2 expresses his sovereignty in another way. 旒 denotes the tassels or pendants attached to a banner. 綴—'to be connected.' To 'T'ang all the States were now attached as the pendants to a banner (言為天子而為諸侯所係屬, 如旗之綬. 為旒所綴著也). L. 8. 何=荷, 'to bear,' 'to sustain.' Ll. 4—7, describe the manner of 'T'ang in his government. 綬=綬, 'to be slow or remiss.' 優優 is expressive of gentleness and magnanimity. L. 29. 通=聚, 'to be

Unshaken, unmoved,

He displayed everywhere his

So did he receive the favour

And he supported them as

He received the tribute for

And all dignities and riches

Gently he spread his instru-

Neither hard nor soft.

He was neither violent nor

So did he receive the blessing

THE UNIVERSITY OF CHICAGO

— 18 —

新刊

傳、近、世、并、世、

聖賢

張氏曰

之 圖 并 列

今日

目 示 示 示

一、下生土。

同治

一、二、三、四、五、六、七、八、九、十、十一、十二、十三、十四、十五、十六、十七、十八、十九、二十、二十一、二十二、二十三、二十四、二十五、二十六、二十七、二十八、二十九、三十、三十一、三十二、三十三、三十四、三十五、三十六、三十七、三十八、三十九、四十、四十一、四十二、四十三、四十四、四十五、四十六、四十七、四十八、四十九、五十、五十一、五十二、五十三、五十四、五十五、五十六、五十七、五十八、五十九、六十、六十一、六十二、六十三、六十四、六十五、六十六、六十七、六十八、六十九、七十、七十一、七十二、七十三、七十四、七十五、七十六、七十七、七十八、七十九、八十、八十一、八十二、八十三、八十四、八十五、八十六、八十七、八十八、八十九、九十、九十一、九十二、九十三、九十四、九十五、九十六、九十七、九十八、九十九、一百。

UNIFORMITY: 11.330

0 TWENTY-THREE 21 300

不<sup>六</sup>動。不<sup>六</sup>懟。不<sup>六</sup>竦。百  
 祿<sup>六</sup>是<sup>六</sup>總。  
 武<sup>六</sup>王<sup>六</sup>載<sup>六</sup>旆。有<sup>六</sup>虔<sup>六</sup>秉  
 鉞。如<sup>六</sup>火<sup>六</sup>烈<sup>六</sup>烈。則<sup>六</sup>莫  
 我<sup>六</sup>敢<sup>六</sup>曷。苞<sup>六</sup>有<sup>六</sup>三<sup>六</sup>蘖。  
 莫<sup>六</sup>遂<sup>六</sup>莫<sup>六</sup>達。九<sup>六</sup>有<sup>六</sup>有<sup>六</sup>  
 截<sup>六</sup>。韋<sup>六</sup>顧<sup>六</sup>旣<sup>六</sup>伐。昆<sup>六</sup>吾<sup>六</sup>  
 昔<sup>七</sup>在<sup>七</sup>中<sup>七</sup>葉。有<sup>七</sup>震<sup>七</sup>且

Unterrified, unscared:—  
 All dignities were united in him.

- 6 The martial king displayed his banner,  
 And with reverence grasped his axe.  
 It was like [the case of] a blazing fire,  
 Which no one can repress.  
 The root, with its three shoots,  
 Could make no progress, no growth.  
 The nine regions were effectually secured by him.  
 Having smitten [the princes of] Wei and Koo  
 He dealt with [the prince of] Keun-woo, and with Kēeh of Hēa.
- 7 Formerly in the middle of the period [before T'ang],  
 There was a time of shaking and peril,

下國皆於我乎負載也。 L. 3.  
 何, — as in last stanza. 龍 = 寵, as often.

L. 6 = 大進其武功, 'grandly exhibited  
 his warlike merit.' L. 8. 懟 and 竦 are of  
 kindred meaning = 恐 or 懼, 'to be afraid.'

L. 9. 總, 'to be together;' = 道 in last stan-  
 za.

St. 6 details the military achievements by  
 which T'ang made himself master of the king-  
 dom. Ll. 1, 2. 旆 is a streamer attached to a  
 flag; but it is here used for the flag itself, and  
 with a verbal force, — he raised his banner.  
 載 is the particle. 有虔 = 'reverently.'  
 T'ang had no wish to dethrone Kēeh, but it was  
 a duty which he owed to Heaven to take the  
 course he did. Ll. 3, 4. 曷, — here, 遏, to  
 repress, 'to check.' 我 had better be trans-  
 lated in the 3d person. L. 5 is a metaphorical

way of describing Kēeh the last king of Hēa,  
 and his three principal adherents. He was the  
 root (苞 = 本); they were the shoots spring-  
 ing from it. L. 6. 莫遂, 莫達 are to  
 be explained with reference to the figure in  
 L. 5. As Ho K'ēae says, 皆從蘖字生  
 出. L. 7 九有 as in last ode. 有截 —  
 as in the translation. Ll. 8, 9. The three great  
 helpers of Kēeh were the princes of Wei (or Ch'ie-  
 wei, 豕韋), Koo, and Keun-woo; but the exact  
 site of those principalities I have not been able to  
 make out. Their chiefs are represented as de-  
 scended from Chuh-yung, a son of the ancient  
 Chuen-hēnh. We must repeat the 伐 at the  
 commencement of L. 9.

St. 7. 葉 = 世, 'age;' 中葉, — 'the mid-  
 dle age;' i. e., some time between Seang-too and  
 T'ang. As Ho K'ēae says, 此詩前言相  
 土, 後言成湯, 所謂中葉者.

商。左。衡。維。士。子。降。天。也。業。允。

But truly did Heaven [then] deal with him as its son,  
And sent him down a minister,  
Namely A-häng,  
Who gave his assistance to the king of Shang.

V. Yin woo.

之。旅。哀。其。采。荆。奮。伐。武。彼。殷。武。

1 Rapid was the warlike energy of [our king of] Yin,  
And vigorously did he attack King-tsoo.  
Boldly he entered its dangerous passes,  
And brought the multitudes of King together,

其世數居於相土成湯之

中者也。L. 2 describes the state of Shang

during that period of decadence. 業 = 危

VIII. 天子 = 天愛湯而子之。

Heaven loved Tang, and made him its son.

the 'Flower and Essence,' taking 子 as in i. [i.]

Choo and the critics generally resume in regard to this ode the arrangement of the lines in stanzas, which seems to me to show that it is not a Sung piece.

The rhymes are—in st. 1, 商, 祥, 芒, 方,

疆, 長, 將, 商, cat. 10: in 2, 櫟, 達,

達, 越, 發, 列, 截, cat. 13, t. 3: in 3, 達,

齊, 遲, 蹕, 遲, 祗, 園, cat. 11, t. 1: in 4, 球,

旒, 林, 綠, 柔, 優, 適, cat. 3, t. 1: in 5,

共, 彪, 龍, 勇, 勳, 竦, 總, cat. 9: in 6,

旒, 鉞, 列, 曷, 曷, 達, 截, 伐, 桀, cat. 13, t. 3: in 7, 桀, 業, cat. 8, t. 3: 子, cat. 1, t. 2: 衡, 王, cat. 10.

Old 5. Narrative. CELEBRATING THE WAR OF WOO-TING AGAINST KING-TSOO, ITS SUCCESS, AND THE GENERAL HAPPINESS AND VIRTUE OF HIS REIGN;—MADE, PROBABLY, WHEN A SPECIAL AND PROMINENT TEMPLE WAS BUILT FOR HIM AS THE 'HIGH AND EXALTED' KING OF SHANG. The Preface merely says that this was made on occasion of a sacrifice to Woo-t'ing. 'The concluding stanza indicates further that it was made on the occasion which I have indicated in the argument. After his death his Spirit-tablet would be shrined in the ancestral temple of Shang, and he would have his share in the seasonal sacrifices; but several reigns would elapse before there was any necessity for making any other arrangement, so that his tablet should not be removed and his share in the sacrifices not be discontinued. Hence K'ang refers the position of the piece to the reign of Te-yin (帝乙), the last but one of the sovereigns of Shang.

St. 1. L. 1. 捷 = 疾貌, 'rapid-looking,' 殷武 = 殷王之武, —as in the translation. L. 2. In 荆楚 we have two names of the same State combined together, just as we have so often the combination Yin-shang as the name of the Shang or Yin dynasty in IL. III. 1. But the combination here is more strange and perplexing. Both the names of Yin and Shang were in common use in the time of King Wan, should say, but for this ode, that the name of Ts'oo was not in use at all till long after the Shang dynasty. The name King appears in the Chun T's'ue several times in the annals of duke Chwang, and then it gives place to the name Ts'oo in the 1st year of duke H'e, and subsequently disappears itself altogether. The common



有截其所以。湯孫之緒。維女荆楚。居國南鄉。昔有成湯。自彼氐羌。莫敢不來享。來王。是常。曰商。

Till the country was reduced under complete restraint:—  
Such was the fitting achievement of the descendant of T'ang.

- 2 'Ye people,' [he said], 'of King-ts'oo  
Dwell in the southern part of my kingdom.  
Formerly, in the time of T'ang the Successful,  
Even from the Këang of Te,  
They dared not but come with their offerings;  
[Their chiefs] dared not but come to seek acknowledgment:—  
Such is the regular rule of Shang.'

opinion is that the name of Ts'oo first came into use about the beginning of duke He's rule of Loo, i. e., about B. C. 658,—between four and five centuries after the overthrow of Shang. If the ode before us be genuine, that opinion of course is incorrect. Han Ying, however, referred this piece to the time of duke Sëang of Sung;—and I must say that the balance of the argument rather inclines in favour of that view. I introduce here a long note from Këang on this point, and King-ts'oo, or King and Ts'oo, generally:—  
楚雄南服，立國在江漢之間。其強最久，周以前世系之無所考。武王封熊繹為楚子，至春秋莊公之世，楚皆書。楚人伐鄭，嚴氏解頤，乃欲假此以說。為荆岐之故，以荆楚之亂，則先不抗衡。按

為善漢後服之楚，而天下莫敢不王。荆楚者，平天下之大機也。  
L. 3. Maou defines 采 by 深, 'deeply'; Choo, after Ch'ing by 冒, 'daringly.' Either meaning suits the connection. 阻 = 險阻, —as in the translation. L. 4. 哀 = 聚, 'to collect'; 旅 = 衆, 'multitudes.' Perhaps the 'Essence and Flower of the She' is correct in understanding the line of the king's making all the people of King-ts'oo prisoners (荆州之衆, 負固不服者, 哀聚而俘虜之).  
L. 5. 其所, 'their places';—meaning the whole territory. 有截, —as in last ode. L. 6. 緒 = 功, 'meritorious achievement'; but it also indicates that the merit was a sequence of that of T'ang and other sovereigns.  
St. 2 contains an address which we are to suppose Woo-ting to have spoken to the people or chiefs of King-ts'oo. L. 2. Maou explains 鄉 by 所, 'place,' so that 南鄉 simply = 'the south,' or 'the southern parts.' Woo-ting's capital being in the north of the present Ho-nan, he might very well speak thus of King-ts'oo,



封遘。不民。有命。匪子。歲事。都命。建命。于下。敢不。嚴降。福。國。怠。僭。下。穡。勿。績。設。

3 Heaven has given their appointments [to the princes],  
But where their capitals had been assigned within the sphere  
of the labours of Yu,  
For the business of every year, they appeared before our king,  
[Saying], 'Do not punish nor reprove us;  
We have not been remiss in our husbandry.'

4 When Heaven by its will is inspecting [the kingdom],  
The lower people are to be feared.  
[Our king] showed no partiality [in rewarding], no excess [in  
punishing];  
He dared not to allow himself in indolence:—  
So was his appointment [established] over the States,  
And he made his happiness grandly secure.

of Woo-ting. 多辟=諸侯; like 辟公, in i. [IV], *et al.* 于禹之績, 'in the merit of Yu,' = 于禹功所及之處; as in the translation. In l. 3, 辟 is here the king, and 來辟 is analogous to 來王 in last stanza, meaning that the princes appeared at the royal court (來朝觀於我殷王). The 'yearly affairs' which brought them there, were that they might take their part in the seasonal sacrifices, and to report on the condition of their States. We are to take ll. 4, 5 as spoken by the princes, praying the king to deal gently with them, and promising to attend to the husbandry of their States,—their most important duty.  
St. 4 seems to refer to the general gov't of Woo-ting as strictly just, and regulated by a regard to the sentiments of the people, and to the firm establishment of his throne in consequence. The sentiment in ll. 1, 2 is understood to be the same as that in the Shoo, VI. Pt. II. 7, 天視自我民視, 天聽自我民聽, 'Heaven sees as my people see; Heaven hears as my people hear.' 嚴=威可畏, 'an awfulness which is to be feared.' The 命 in l. 1 is perplexing, as the whole is equivalent to saying that 'Heaven descends and inspects,'

in a technical sense, = 世一見, 'once in the life-time to appear at the king's court.' This was the rule laid down anciently for the chiefs of the wild tribes, which lay beyond the nine provinces of the kingdom. Every chief once in his time was required to present himself at court. The rule, in normal periods, was observed by a chief, immediately after he succeeded to the headship of his tribe. L. 7 is an explanatory remark of the king, and 曰 is merely = 哉, 'for,' 商是常=此商之常禮—as in the translation. If the tribes of the Te-keang had thus acknowledged the sovereignty of Tang so long ago, much more might those of King Woo-ting be expected now to acknowledge that of St. 3 relates how all the feudal princes loyally presented themselves at the court of Woo-ting;—the more so, we are to suppose, because of the way in which he had subdued the tribes of King-ts'oo. Two ideas seem to underlie ll. 1, 2—that though the princes had their appointments from the king, these might also be ascribed to Heaven. The same ideas occur in the Shoo, IV. Pt. II. 2, in the words of Xueh, the chief adviser

商<sup>五章</sup>邑翼翼。四方  
 之極。赫赫厥聲。  
 濯濯厥靈。壽考  
 且寧。以保我後  
 生。<sup>六章</sup>陟彼景山。松柏  
 九丸。是斷是遷。  
 方斲是虔。松楸  
 有槨。旅楹有閑。  
 寢成孔安。

- 5 The capital of Shang was full of order,  
 The model for all parts of the kingdom,  
 Glorious was his fame;  
 Brilliant, his energy.  
 Long lived he and enjoyed tranquillity,  
 And so he preserves us, his descendants.

- 6 We ascended the hill of King,  
 Where the pines and cypresses grew symmetrical.  
 We cut them down, and conveyed them here;  
 We reverently hewed them square.  
 Long are the projecting beams of pine;  
 Large are the many pillars.  
 The temple was completed,—the tranquil abode [of his tablet].

or that 'Heaven exercises an inspection here below.' The 命 is to be taken adverbially, or as expressive of the law or method of procedure which Heaven prescribes to itself. Woo-ting recognized this, and showed that he did so, as is described in II.3, 4. 僭 is understood of 'error in rewarding or bestowing favours (賞之差), and 濫 of 'excess in punishing (刑之過):' 遑=暇, 'to have—or to allow one's-self—leisure.' L.5,—'Being appointed (i.e. by Heaven) over all the feudal States.' L.6. 封=大, 'grandly,' 'on a great scale.' 'His happiness' will mean his firm possession of the throne, and the prosperity of the country.

St. 5 may be considered as an expansion of L. 6 in last stanza. L. 1. 邑=都, 'capital,' as in III. i. X. 2, so that 商邑=王都 'the royal capital.' 翼翼=整敕貌, 'the appearance of the city as well-built and ordered.' L. 2. 極=表, 'a model,' the type of what a city and government should be. L. 4. 靈 has

the meaning of 'energy,' 'majesty.' On II. 3, 4

Yen Ts'an says, 聲譽赫赫乎顯盛, 威靈濯濯乎光明. L. 5. Woo-ting's reign is said to have lasted 59 years. L.

6. 後生=後嗣子孫, 'his heirs and descendants.'

St. 6. relates to the temple which had been built for Woo-ting, and which was to last as long as the Shang dynasty should last;—for ever, as the writer of the ode imagined. Choo remarks on the similarity of structure between this stanza and the last stanza of II. IV., and says he does not know how to account for it. It is certainly suspicious, and must be added to the peculiarity in the use of the name King-ts'oo in st. 1, as suggestive of the later origin of the piece. L. 1. 景, 山,—see on III, L. 20. L. 2. Choo explains 丸丸 by 直, 'to be straight'; Maou by 易直, 'easy and straight.' The meaning of 丸, 'anything round,' suggests the symmetrical appearance of the trees as the real

meaning of the phrase. L. 4. 方-正, 'square,'  
'exact' (以繩墨取方正): I take  
度 in its most frequent sense of 敬, 'to do  
reverently.' The dict, with reference to this  
passage, defines it by 矩, of which it is im-  
cult to see the meaning in the connection.  
Equally obscure is the 亦截 of Choo. L. 5.  
挺-長貌, 'long-looking.' L. 6. 閑-大,  
'large.' L. 7. 寢 is 'the inner apartment of  
the temple,' put for the whole. 安-所以

安高宗之神, 'where with to give re-  
pose to the spirit of Kaou-tsunng.'  
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# INDEXES.

## INDEX I.

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 Hwang-foo, the president of the govt. under king Y'ew, II. iv. IX. 4, *et seq.*  
 Hwang-foo, a Grand-master of king Seuen, III. iii. IX.  
 Hwang valley, the, in Shen-se, III. ii. VI. 6.  
 Hwoh, a place occupied by the northern tribes, II. iii. III. 4.  
 Hwun, a river in Wei, I. ix. II.

#### J

Jin, T'ae Jin, the mother of king Wan, III. i. II.  
 Joo, the river, I. i. X.  
 Joo, a state on the east of the Ho, III. i. III. 9.  
 Jung, wild tribes of the West, II. i. VIII. 5.  
 Juy, the State of, on the east of the Ho, III. i. III. 9.

Jay, the name of a stream running into the King.  
 III. 2, VI. 6.  
 Jay, the east 2, III. III. III.

## K

Kan, the name of a place, I. III. XIV. 3.

Kang, the king, IV. 1, (1) IX.

Kang, a town in Tsing, I. x. III.

Kao, Kao, Shun's minister of Crime, IV. II.

Kao, Kao, the father of King Wan, III. I. II. 2.

Kao, Kao, the father of King Wan, III. I. II. 2.

Kao, Kao, the father of King Wan, III. I. II. 2.

Kao, Kao, the father of King Wan, III. I. II. 2.

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Kao, Kao, the father of King Wan, III. I. II. 2.

Kao, Kao, the father of King Wan, III. I. II. 2.

Maung-tze, a cunuch, II. v. VI. 2.  
 Maou, wild tribes in the West, II. vi. IX. 8.  
 Mei, a district in Wei, I. iv. IV.  
 Mei, a district in the royal domain, III. III. V. 6.  
 Mei, the State of, III. I. VII. 5.  
 Mei, a wild tribe, III. III. VII. 6; IV. II. IV. 7.  
 Mei, the wilderness or plain of, III. I. II. 7, 8;  
 IV. II. IV. 2.  
 Mei, the duke of Tsing, I. xi. VI.  
 Meng, a mountain in Loou, IV. II. IV. 6.  
 Meng, a mountain in Loou, IV. II. IV. 6.

## N

Nan-chung, the leader of an expedition to the North, II. I. VII. III. IX. 1.

Nan, a hill in Tse, I. viii. II.

Nan, the name of a place in Wei, I. III. XIV. 2.

## P

Pang, a city of Ching, I. vii. V.

Pang, a nobleman's friend suspected of slander-

ing him, II. v. V.

Pang, the favorite of King Yew, II. iv.

Pang, IX. 4; III. III. X. 3.

Pang, IX. 4; III. III. X. 3.

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Pang, IX. 4; III. III. X. 3.

Pang, IX. 4; III. III. X. 3.

Man, the wild tribes of the South, II. vii. IX. 8;  
 IV. II. IV. 2.

—wild tribes, III. III. VII. 6.

## M

Ma, the king, III. III. I. 1; III. notes.  
 Ma, the mountain of, III. III. VII.  
 Ma, duke, the story of, III. II. VI.  
 Ma, the river, II. v. IX.  
 Ma, the State of, I. viii. VI. 1; X. IV. II. VII.

## L

Kwo valley, the, in Shien-se, III. II. VI. 6.  
 Ma, III. III. VII. 4.  
 Ma, the father-in-law of the marquis of  
 Kwei, a mountain in Loou, IV. II. IV. 6.  
 Ma, the State of, I. xiii. VII. 2.  
 Ma, barbarian tribes, III. I. VII. 2.  
 Ma, a place in the State of Yuen, III. I. VII. 5.  
 Ma, a principality of Hea, III. IV. 6.  
 Ma, III. III. V. 6.  
 Ma, the name of a hill near the capital of  
 King, the river, I. III. X. 3; II. III. 4; III.  
 I. IV. 3; II. IV. 1.  
 Ma, III. III. V. 3.  
 Ma, the barbarous region of the South, II. III.  
 Ma, the wilderness, in the West, II. vi. III. 1.  
 Ma, a principality of Hea, IV. III. IV. 6.  
 Ma, barbarous tribes, III. I. III. 8.  
 Ma, the author of odes, III. III. V. 8; VI. 8; IX. 2.  
 Ma, the North, II. III. III.  
 Ma, an officer who commanded an expedi-  
 tion to the North, II. III. III.  
 Ma, a surname, III. III. VII. 2.  
 Ma, a great clan-name, II. viii. I. 3.  
 Ma, III. xii. VI.  
 Ma, one of three men buried in the grave  
 of Duke Mu, I. xii. VI.  
 Ma, the tyrant, IV. III. IV. 6.  
 Ma, III. IV. 1.  
 Ma, the number of How-tsch, III. II.  
 Ma, III. III. 2; VI. 1.  
 Ma, a surname, I. iv. IV. 1; vi. IX. xii. III.  
 Ma, of the tribes of the West, IV. III. V. 2.  
 Ma, III. III. VII.  
 Ma, the Yang-tze, I. I. IX. II. XI.  
 Ma, II. v. III. VII.  
 Ma, the chief administrator under King  
 Kwei, the author of an ode, II. iv. VII. 10.  
 Ma, the name of a place, I. iv. IV.  
 Ma, III. III. VII. 2.  
 Ma, III. IV. 2.  
 Ma, III. III. VII. 2; VII. 6; IV. I. (1) V.  
 Ma, the river, I. III. XIV. 1; v. I. IV. V. IX.  
 Ma, the father of King Wan, III. I. II. 2;  
 III. 3.  
 Ma, Shun's minister of Crime, IV. II.  
 Ma, a town in Tsing, I. x. III.  
 Ma, the king, IV. I. (1) IX.  
 Ma, the name of a place, I. III. XIV. 3.

Maung-tze, a cunuch, II. v. VI. 2.  
 Maou, wild tribes in the West, II. vi. IX. 8.  
 Mei, a district in Wei, I. iv. IV.  
 Mei, a district in the royal domain, III. III. V. 6.  
 Mei, the State of, III. I. VII. 5.  
 Mei, a wild tribe, III. III. VII. 6; IV. II. IV. 7.  
 Mei, the wilderness or plain of, III. I. II. 7, 8;  
 IV. II. IV. 2.  
 Mei, the duke of Tsing, I. xi. VI.  
 Meng, a mountain in Loou, IV. II. IV. 6.  
 Meng, a mountain in Loou, IV. II. IV. 6.  
 Mei, the State of, I. III. VI. 1; v. VII. xii. III.  
 —the duke of, IV. I. (1) IX.  
 Sung, an ancient State, IV. III. IV.

## T

- Tae Kwei, a concubine of the marquis of Wei, I iii. II. *et seq.*, notes.  
T'ae, the king, III. i. VII. 4: IV. i. [i.] V.; ii. IV. 2.  
T'ae, the mountain, IV. ii. IV. 6.  
T'ae, a principality in Shen-se, III. ii. I. 5.  
T'ae Jin, the mother of king Wän, III. i. II. 2; VI.  
Tae Këang, the wife of T'an-foo, III. i. III. 2; VI. 1.  
Tae Sze, the queen of king Wän, I. i. I. *et seq.* notes: III. i. II.; VI.  
T'ae-yun, a district in Shan-se, II. iii. III. 5.  
T'an, the State of, I. v. III. 1.  
T'an-foo, the ancient duke, III. i. III.  
T'ang, a town in Wei, I. iv. VI.  
T'ang, the State of Tsin, so called, I. x. *title*.  
T'ang the founder of Shang, IV. iii. I. to V.  
Te, the Këang tribes of, IV. iii. V. 2.  
Ting, a constellation, I. iv. VI. 1.  
T'o, branches of the Këang river, I. ii. XI.  
Too, a place near the capital, III. iii. VII. 3.  
Ts'aou, the State of, I. xiv. *title*.  
Ts'aou, a city of Wei, I. iii. VI. 1; XIV. 4; iv. X.  
Tse, the name of a place in Wei, I. iii. XIV. 2.  
Ts'e, the State of, I. v. III.; viii. *title*; VI.; X.; xii. III.: III. iii. VI. 8.  
Tsëaou, a place occupied by the northern tribes, II. iii. III. 4.  
Ts'eih, a river in Pin, II. iii. VI. 2: III. i. III. 1: IV. i. [ii.] VI.  
Ts'eu, a river in Pin, II. iii. VI. 2: III. i. III. 1: IV. i. [ii.] VI.  
Ts'eu-en-yuen, the Hundred Springs, the name of a river, the same as Fei-ts'eu-en, I. v. V.  
Tseuen, a city of Wei, I. iii. VII.; iv. IX.  
Tsin, the state of, called T'ang, I. x. *title*.  
Tsin, a river in Ch'ing, I. vii. XIII.; XXI.  
Ts'in, the State of, I. xi. *title*.  
Ts'ing, a city in Ch'ing, I. vii. V.  
Ts'oo, Ts'oo-këw, the new capital of Wei, I. iv. VI.  
Tsoo-lae, a hill in Loo, IV. ii. IV. 9.  
Tsow, the recorder of the Interior under king Yëw, II. iv. IX. 4.  
Tsow-yu, a name of doubtful meaning, supposed to be "a righteous beast," I. ii. XIV.  
Ts'ung, the State of, III. i. VII. 7. 8; X. 2.  
Tsze, the surname of the dukes of Sung, I. xii. III.  
Tsze-chung, a clan name in Ch'in, I. xii. II.  
Tsze-këu, the clan name of three men buried in the grave of Muh, duke of Ts'in, I. xi. VI.

- Tsze-too, and Tsze-ch'ung, two gentlemen so designated, I. vii. X.  
Tun-k'ëw, a place in Wei, I. v. IV. 1.

## W

- Wän, the, name of a river, I. viii. X.  
Wän, the king, I. i. *et seq.* notes: III. i. I. to X.; ii. X.; iii. I.; VIII. 4: IV. i. [i.] I. to V.; VII.; [ii.] VII.; [iii.] X.; ii. IV. 2.  
Wän, a duke of Wei, I. iv. VI. notes.  
Wei (衛), the State of, I. iii. *note on title*; XIV.; iv. X.; v. *title* III.  
Wei (魏), the State of, I. ix. *title*.  
Wei, a principality of Hëa, IV. iii. IV. 6.  
Wei, the river, I. iii. X. 3: III. i. II. 4, 5; VII. 6; ii. VI. 6.  
Wei, a river in Ch'ing, I. vii. XIII.; XXI.  
Woo, the king, III. i. IX.; X.; iii. VIII. 4: IV. i. [i.] VIII.; IX.; [ii.] VII.; VIII.; X.; [iii.] VII.; IX.; ii. IV. 2.  
Woo, duke of Wei, I. iv. I.; v. I.: II. vii. VI.: III. iii. II. *only in the notes*.  
Woo, duke of Ch'ing, I. vii. I. notes.  
Woo-ting, a king of the Shang dynasty, IV. iii. III.; V.

## Y

- Yen, the State of, III. iii. VII. 6.  
Yen, the name of a place, I. iii. XIV. 3.  
Yen-seih, one of three men buried in the grave of duke Muh, I. xi. VI.  
Yëw, eclipse in the reign of king, II. iv. IX.  
Yih, a surname, I. iv. IV. 2.  
Yin, the dynasty, III. i. I. 5—7: IV. i. [ii.] X.; iii. III. V. 1.  
—Shang, III. i. II.; iii. I.  
Yin, the clan-name of a great family in the royal domain, II. iv. VII.; viii. I. 3: III. iii. IX. 2.  
Yu, the Great, II. vi. VI. 1: III. i. X. 5; iii. VII. 1: IV. ii. IV. 1; iii. IV. 1; V. 3.  
Yu, the captain of the guards under king Yëw, II. iv. IX. 4.  
Yuen, a State, III. i. VII. 5, 6.  
Yuen-këw, the name of a mound, I. xii. I.; II.  
Yuh, Këuh-yuh, a city of Tsin, I. x. III.  
Yung, a State, I. iv. *title*.  
Yung, a surname, I. iv. IV. 3.

# INDEX III.

OF CHINESE CHARACTERS AND PHRASES;—

INTENDED ALSO TO HELP TOWARDS THE FORMATION OF A DICTIONARY  
AND CONCORDANCE FOR THE CLASSICS.

THE 1st RADICAL. —

(1) One, I. v. VII. 1; vi. VIII. 1, 2, 3; vii. XVII. 3; II. I. VII. 4. = the first. I. xv. I. 1, 3, 4, 6. Hardly more than one. I. ix. II. 2, 3; xii. X. 1, 2, 3. (2) All, the whole. II. III. I. 1, 2, 3 (一朝, the whole morning). So, in I. III. XV. 2, 3, though it may here be explained also as 乃, to be. (3) To be uniformly correct,—one and unchanging. I. xiv. III. 1. Observe the phrases—**一**—, to be of one mind or soul. I. xiii. II. 3; 一方, one point of view. II. vii. IX. 4; 一邪, the two hands full. II. vii. II. 1; 一邪, an apronful, **一**, 2; 一入, the king. III. I. IX. 4; iii. VI. 4. **一**, the sound of blows upon wooden pegs. I. I. VII. 1; or upon trees. II. I. V. 1. (1) = **一**, to light upon. III. III. IV. 2. (2) In the name. **武**; see **武**. Seven. I. III. VII. 3, 4. In I. II. IX. 1, it may = seven tenths. In I. x. IX. 1, = of seven orders. In II. v. IX. 5, 6, the meaning of **七** is uncertain. = the seven. I. iv. VI. 3; v. IV. 5; vi. VII. 1, 2, 3; vii. VI. 3; XVII. 3; et al. = the third. I. xv. I. 1, 8. 三五, three or five. I. II. X. 1. 三, perhaps, = three tenths. I. II. IX. 2. 二, to be variable in, to change. I. v. IV. 4; II. vii. V. 7. Observe 三星, probably three stars in Scorpio, I. x. V. 1, 2, 3; perhaps the stars of Orion's belt. II. vii. IX. 2; 三事, the three principal ministers of the king. II. iv. X. 2; and the three-fold work of husbandry, III. III. IX. 2; 三物, the three victims—a dog, a pig, and a fowl—used in making

—  
yā  
chang  
ting  
七  
三  
san

shang  
主  
下

covenants. II. v. V. 7; 三后, the kings T'ao, K'ue, and Wan. III. I. IX. 1; 三車, three troops (the meaning is uncertain). III. II. VI. 5; 三壽, three aged ministers (uncertain). IV. II. IV. 4; 三孽, three principal supporters of K'ueh of Hsia, IV. III. V. 6. Above; that which is above. Used of what is superior in quality. I. vii. IV. 2. 上座, a high, conspicuous place. I. III. XIII. 1. 上天, high Heaven, or Heaven on high. II. vi. III. 1; III. I. 7; but in II. vi. VI. 2, 上天 = the sky overhead. 在上, to be on high, **上**, in heaven. III. I. 1; but in II. I. 1 = to be on high, spoken of the Providence of God, and with nearly the same meaning in IV. I. [III.] III. 上帝, God. **上帝**;—see **帝**. As a preposition, after the noun, with or without 之 between them, and with or without 于 or 在 before the noun. I. vii. V. 1, 2; xii. I. 1; II. iv. V. 6; vii. III. 2. It is used for 向, expressive of a wish. I. ix. IV. 1, 2, 3. 上下, Heaven and Earth, the Powers above and below. III. III. IV. 2. 上穹, the name of a place in Wei. I. iv. IV. 1, 2, 3; so, also 洪之上, **上**. To ascend. In correlation with 下. I. III. III. 3; VII. 2. = from below, from above; IV. I. [III.] II. = to ascend and descend. 主入, to go to the town from the country. I. xv. I. 7. Below; lower, that which is below. We find 下體 used of the roots of plants. I. III. X. 1; 下民, the lower people;—the people. II. iv. IX. 1, 7; III. I. VII. 6; II. X. 1; III. I. 1; V. 4.

shang  
上

(in I. xv. II. 2, 下民 = the people below, with reference to place); 下土, this lower world, the world below the sky, I. iii. IV. 1, 2; II. v. I. 1; vi. III. 1; *et al.* (in IV. iii. IV. 1, 下土, perhaps, simply = the land). 下 alone, = this lower world, III. i. II. 4; VII. 1; used for the legs, II. vii. VIII. 3. 于下 = by his conduct below, III. iii. VI. 1. 上下,

—see 上. We find 下 meaning—those who come after. III. i. IX. 1.

As a preposition, after the noun, with or without 之 between them, and with or without 于 or 在 before them. I. ii. IV. 3; VIII. 3; iii. VI. 3; x. XII. 2; xii. I. 2; II. 1; III. 1; xv. I. 5; III. 1: II. vi. I. 2; III. i. III. 2; IV. i. [iii.] XI. In III. iii. III. 1, 其下 = the shade. 下國, the feudal States generally, or any one State. IV. ii. IV. 1; iii. IV. 4, 5; V. 4.

下  
hēa

To descend. In correlation with 上; see 上. Also, I. vi. II. 1, 2; xiv. IV. 1, 2, 3 (下泉): II. i. II. 3, 4; III. i. IV. 3; IV. ii. II. 1. To degrade, II. vii. IX. 7.

不  
pūh

Not. *Passim*. With other negatives, as 莫, 無, 靡, conveying a strong affirmation. It is also repeated, having another character, such as 敢, between, with the same effect. It follows frequently interrogative characters, such as 豈 and 曷; and in many places it has to be construed itself interrogatively, or disregarded as if it were a mere expletive particle. *E. g.* II. i. IV. 1; III. i. I. 1. This usage is so frequent as to be a peculiarity of the She. Perhaps = do not. I. vii. VII. 1, 2.

且  
t'ing

(1) And, moreover. I. iii. III. 4; V. 1, 2, 3; vii. III. 1, 2, 3; xii. X. 2, 3; IV. iii. I.; IV. 7; V. 5; *et seq.* 且...且, both ...and, I. x. II. 3. (2) This. IV. i. [iii.] V.

且  
tsu

(1) A particle, untranslatable:—at the end of lines. I. vii. X. 1; XIII. I. 2; XIX. 2; XXI. 1, 2; x. IV. 1, 2; II. v. IV. 1. So we have 只且. I. iii. XVI. 1, 2, 3; vi. VII. 1, 2. 且 is found in the middle of a line. I. iv. III. 2, 3. (2) Many, looking many. III. iii. VII. 1.

且  
tsu

Looking reverend and dignified. 有

且. IV. i. [ii.] IX.

世  
tsi

An age or generation; for ages. III. i. I. 2, 3; IX. 1; iii. I. 8. —the times; V. 2. 世德, the hereditary virtue. III. i. IX. 2. 永世, for whole of a life-time. IV. i. [ii.] IX.

丘  
k'iu

A mound, a hillock. I. vi. X. 1, 2, 3; II. viii. VI. 1, 2, 3. 畝丘, the aced heights. II. v. VI. 7. 旄丘, a high, sloping mound. I. iii. XII. 1. 阿丘, 頓丘, 宛丘;—see 阿, 頓, and 宛.

# THE 2D RADICAL. 丨

中  
chung

The middle, that which is in the middle. Used as a preposition, after the noun, with or without 之 between them, and with or without 于 or 在 before the noun. I. ii. II. 2; iii. XI. 2; vi. X. 1, 2, 3. 在中, —is in it, III. i. V. 2. Very often, 中 precedes a noun, and = our *mid-*. I. i. II. 1, 2; VII. 2, 3; iii. V. 1; X. 2; XI. 1; XIV. 2; iv. I. 1; vi. V. 1, 2, 3; x. X. 1, 2; xii. VII. 2; xiii. IV. 1, 2; II. iii. I. 1, 2, 3; iv. VIII. 4; v. II. 2; vi. VI. 4; III. ii. IX. 1, 2, 4, 5 (where 中國 = the centre of the kingdom); iii. I. 4 (中國, in the same way); III. 9; IV. iii. IV. 7; *et al.* = inward, III. iii. III. 12. Spoken of the centre of a spring, *i.e.*, the spring itself. III. iii. XI. 6. Used for the middle, or two inside horses of a chariot. I. xi. III. 2. 中軍 = the general. I. vii. V. 3. 中央, the centre. I. xi. IV. 1. 中國, the middle kingdom or State, = the China then being. III. iii. I. 6; III. 7. To be in the middle, on the meridian. I. iii. XIV. 1; iv. VI. 1. 中冓 = the interior, inside a chamber. I. iv. II. 1, 2, 3. 桑中, name of a small place in Wei. I. iv. IV. 1, 2, 3.

丰  
fung

Plump and good-looking. I. vii. XIV. 1.

𦍋  
kuan

The appearance of the two tufts in which the hair on a child's head was gathered. I. viii. VII. 3.

串  
kuan

串夷, the Kuan wild tribes; = 混夷. III. i. VII. 2.

# THE 3D RADICAL. 勹

九  
k'au

九九, to be symmetrical. IV. iii. V. 6.

丹  
tan

Of a red, or clamar, colour. I. xi. VI. 1.

主  
tsu

To be host, to preside over a feast. III. ii. II. 1. To regard as host. III. ii. VIII. 2. The master of an estate. IV. i. [ii.] IX.



THE FIVE RADICALS.

乾 *qian* 1. vi. v. 1. Dry. II. i. v. 3. =growing in dry ground.

也 *ye* 1. vii. XIII. 1. 2; 也哉 I. xi. v. 1. Followed by other particles;—也且

九 *kyu* Nine; the ninth. I. xv. 1, 2, 5, 6, 7, 8. 九十, nine or ten. I. xv. III. 4. We have 九畹, a net with nine bags or compartments, I. xv. VI. 1; 九畹, the ninth or central pool of a marsh. II. iii. X. 1, 2; 九有=九州, the nine provinces of the kingdom, IV. iii. III. 4; 九 and 九國, also=九州, IV. iii. v. 3.

九 *kyu* A particle, rounding off a line. I. ii. XI. 1, 2, 3; XII. 3; III. 1, 3. II. v. V. 6; et scape. As a rest in the middle of a line. I. ix. III. 1, 2; XII. II. 1, 2; II. I. IV. 3, 4. With exclamatory force, I. iv. I. 1, 2; III. 2, 3.

之 *che* (1) Of. The sign of the possessive case. The radical follows the 之, and the regimen precedes it. I. i. 1; II. 1, 2; VI. 1, 2, 3; et possessive. (2) The objective case of the 3d personal pronoun. of both numbers. I. i. 1, 2, 3; II. 2; IV. 1, 2, 3; et possessive. (3) 之 is in many cases to be explained by 其, adding the descriptive power of the line. In illustration of this usage, Wang Yü-chie refers to I. 2 in I. iii. XII. 1, 旌邱之葛, 今何誕之節. saying, 下之字, 則訓其言旌邱之葛, 何疏闊其節, 而不相附; and I. 8 in I. ix. VII. 3, 樂郊樂郊誰之永號, adding, 言樂郊之民, 誰其悲歎而長號者, 明皆喜樂也. In the notes in this later passage, I have tried to bring the 之 under 1; but this descriptive usage of the term is very common throughout the She. (4) In the middle of lines, 之 has very often to be disregarded, and treated as a mere expletive. In illustration of this usage, Wang Yin-cho adduces I. 2 in I. iv. III. 2. 玼兮玼兮, 其之翟也, adding that VII. 3, 鮮民之生, 不如死之入矣, saying that 不如死之入矣=不如死入矣也. It may be possible to bring some instances of this usage also under 1; but there are multitudes of others in which we can simply admit the fact. (5) 之 often

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THE FIVE RADICALS.

乃 *no* Long, far long. I. iii. XII. 2; II. iii. III. 3. v. VII. 3.

乃 *no* (1) A conjunction, at the beginning of lines, and of members of lines; frequently regarded in successive lines. The idea of connection which it indicates is various. We have it, vii. X. 1, 2; III. 1, 2; VII. 1, 2; III. 3; IV. 3; et possessive. (2) As a possessive pronoun; but not as in the She, of the second person. = 彼, their. IV. 1, [ii.] I. (3) 乃如=but. I. iii. IV. 1, 2, 3; iv. VII. 3.

之 *che* (1) Of. The sign of the possessive case. The radical follows the 之, and the regimen precedes it. I. i. 1; II. 1, 2; VI. 1, 2, 3; et possessive. (2) The objective case of the 3d personal pronoun. of both numbers. I. i. 1, 2, 3; II. 2; IV. 1, 2, 3; et possessive. (3) 之 is in many cases to be explained by 其, adding the descriptive power of the line. In illustration of this usage, Wang Yü-chie refers to I. 2 in I. iii. XII. 1, 旌邱之葛, 今何誕之節. saying, 下之字, 則訓其言旌邱之葛, 何疏闊其節, 而不相附; and I. 8 in I. ix. VII. 3, 樂郊樂郊誰之永號, adding, 言樂郊之民, 誰其悲歎而長號者, 明皆喜樂也. In the notes in this later passage, I have tried to bring the 之 under 1; but this descriptive usage of the term is very common throughout the She. (4) In the middle of lines, 之 has very often to be disregarded, and treated as a mere expletive. In illustration of this usage, Wang Yin-cho adduces I. 2 in I. iv. III. 2. 玼兮玼兮, 其之翟也, adding that VII. 3, 鮮民之生, 不如死之入矣, saying that 不如死之入矣=不如死入矣也. It may be possible to bring some instances of this usage also under 1; but there are multitudes of others in which we can simply admit the fact. (5) 之 often

亂  
lun

(1) To throw into confusion or disorder; to be disordered; disorder, rebellion. I. viii. XI. 3; xi. III. 1; II. i. IV. 5; iii. IX. 1; iv. VII. 2, 5; v. IV. 1, 2, 3; vii. V. 2 (交亂, to set at variance); VI. 4: III. ii. X. 5; iii. II. 3; III. 1, 5, 7 (喪亂, death or ruin, and disorder. This is a frequent adjunct of the noun); *et al.* (2) A ferry. III. ii. VI. 6.

## THE 6TH RADICAL. 亅

予  
yu

The 1st personal pronoun; used also as the possessive. I. iii. X. v.; vi. IV. 1, 2, 3; IX. 3; vii. I. 1, 2, 3; viii. I. 3; ix. IV. 1, 2, 3; *et saepe*.

予  
yu  
事  
sze

To give to. I. iv. IX. 2; II. vii. VIII. 1; *et al.* = to approve of. IV. iii. IV. 7.

(1) Business, affairs. I. ii. II. 1; iii. XV. 2, 3; x. VIII. 1, 2, 3; II. i. II. 1, 2, 5; VII. 3; VIII. 1, 5; IX. 1, 2, 3; III. ii. X. 3 (= duties); iii. II. 10; *et al.* 從事, to pursue one's business. II. iv. IV. 7; vi. I. 1, 2, 5, 6. 執事, to attend—hold—to one's business. III. i. III. 4; IV. iii. I. 有, ministers. II. v. IX. 6. 三事, —see 三. In II. iii. VIII. 1, 事 = to go to work, to take business in hand. (2) To serve. II. vi. I. 4; III. i. II. 2; iii. VI. 4.

## THE 7TH RADICAL. 二

二  
urh

Two; the second. I. iii. XIX. 1, 2; vii. V. 1, 2; xv. I. 1, 4, 8. 二三, —see 三.

二人, parents. II. v. II. 1. 二國, the two dynasties of Hsia and Shang. III. i. VII. 1. 二后, the kings Wan and Woo. IV. i. [I.] VI. 二矛, the two spears set up in a war-chariot. IV. ii. IV. 5.

于  
yu

(1) A preposition,—in, on, to, &c. I. i. II. 1, 2; VII. 2, 3; iii. III. 1, 3; II. i. IV. 4 (inside); IV. i. [iii.] III. (up to); IV. (among); *et passim*. It is found often after 至. 至于, coming to, as to. I. v. IV. 1; II. vi. III. 1; III. i. III. 2; VI. 2; *et al.* Sometimes there is a peculiar inversion of 于 and the other characters in the line to which it belongs. *E.g.* III. iii. V. 1, 四國于藩四方于宣, for 藩于四國, 宣于四方; and in st. 3, 謝于誠歸, for 誠歸于謝. Obs. 愠于莖小. I. iii. I. 1. (2) It is everywhere used as an expletive particle, which cannot be translated, and is interchangeable with 曰, 卽, and 吹. This

usage constitutes a peculiarity of the She. I. i. II. 1; VI. 1, 2, 3; IX. 2, 3; ii. II. 1, 2; iii. III. 1, 2, 3; II. i. VIII. 3, 6; *et saepe*. In many of these cases the old interpreters explained it by 往, to go; but this

must be disallowed. So 于以 is to be taken as a compound expletive. I. ii. II. 1, 2; iii. VI. 3. (3) = 爲, to make. The example of this usage given by Wang Yin-che is from I. iv. VI. 1, 作于楚

宮, 作于楚室; but it may be doubted if this should not be brought under (1); comp 篤于周祜, III. i. VII. 5. (4) = 是, to be;—as in the last lines of II. i. VIII. 3, 6.

于  
heu云  
yun

I. q. 吁, in 于嗟, and 于嗟乎, ah! alas! I. i. XI. 3, 2; ii. XIV. 1, 2; iii. VI. 5; v. IV. 3; xi. X. 1, 2.

(1) To say. II. iv. X. 6; ? III. iii. III. 6. To praise, to speak of flatteringly. II. iv. VIII. 12. (2) = 是, to be. II. iv. VIII. 4; v. V. 1; vi. III. 2, 3. (3). Throughout the She, 云 is used everywhere as an expletive particle, which we cannot translate:—at the beginning of lines, I. i. III. 4; iii. XIII. 4; II. v. V. 2, 5; viii. IV. 2; III. iii. 3; *et saepe*; in the middle of lines, I. iii. VIII. 3; II. v. X. 5; vi. III. 1, 2, 3; viii. III. 2, 3; *et saepe*; in the end of lines; II. v. V. 1; I. vii. XIX. 1 (員 = 云). (4) Wang Yin-che makes it sometimes = 或, some one, something. III. iii. II. 7; III. 5.

五  
woo亞  
ya

Five; the fifth. I. ii. VII. 1, 2, 3; X. 1; XIV. 1, 2; iv. IX. 2; viii. VI. 2; xi. III. 1; xv. I. 4, 5; *et al.*

(1) Used for 姪, the term by which brothers-in-law call each other. 姻亞 = relatives by affinity. II. iv. VII. 4. (2) The younger sons of a family. IV. i. [iii.] V. Quickly. I. xv. I. 7; II. v. V. 5. To be in haste. III. i. VIII. 1. To be reduced to extremity, urgent need. I. iii. XVI. 1, 2, 3.

亟  
keih

## THE 8TH RADICAL. 一

亡  
wang

(1) To go to ruin. II. vii. IX. 4; III. iii. II. 4. (2) To go away; not to be more. III. iii. X. 5, 6; XI. 1. (流亡): I. x. XI. 1, 2, 3; xi. I. 3. (3) To be in poverty. I. iii. X. 4. (4) Used for 忘, to forget, to be forgotten. I. iii. II. 2.

交  
kiau

(1) Emulously. I. iii. xv. 2, 3. Together. I. xi. III. 3. To be in intercourse. II. vii. I. 4; VIII. 3; IX. 3. 交錯— all round. II. vi. V. 3. 交亂— all round. The conjunction of the sun and



ii. VI. 2; iii. X. 5; IV. i. [i.] II. (假以);

*et al.* of 是以, therefore, thereby, I. ix.

I. 2; *et al.* (用 often takes the place of 以);

and of 可以, I. iii. I. 2; ix. I. 1; xii.

III. 1; *et al.* (2) The same primary meaning may be traced in its most frequent usage, as our *to*, the sign of the infinitive mood,—*to*, in order *to*, so that, thus, and thereby, &c. I. i. III. 2, 3; v. III. 3; II. i.

I. 3; VI. 1, 3; iv. VII. 10; vii. VI. 1: III. i. III. 5; V. 5; ii. I. 1, 2, 7; II. 4: IV. i. [ii.] III.; IV.; *et passim*. (3) We must often take it as a preposition,—by, by means of, on account of, where still there is an indication of the primary meaning.

I. iii. I. 1; IX. 4; X. 1, 3; iv. VI. 1: II. iv. IV. 3: III. ii. II. 3; iii. VII. 6; *et al.* (4)

=與, along with. I. iii. VI. 2; *et al.* Akin to this are the cases where it = with, bringing along with, I. iii. X. 1; II. vii. 3; VIII. 4; vii. X. 3: III. i. VII. 7; *et al.* (5)

=用, to employ. I. ii. XI. 1: II. vi. IV. 4: IV. i. [iii.] IX.; ii. I. 1—4 (to use in).

(6) It is often used before 爲, = to take to be, to regard as. I. iii. X. 5; iv. V. 1, 2; v. IV. 1; *et saepe*. Before other verbs, its meaning is sometimes lost, as in

以告, I. x. III. 2. (7) Wang Yin-che gives it as = 而, and; and under this usage I would bring, I. iii. V. 2, 4; v. III. 3; xiii. I. 1; *et al.* The word following may be translated as a verb in the present participle. (8) 于以 has been noticed,

under 于, as a compound particle. So 越以, I. xii. II. 3. And 以 alone, in I. xi. III. 2, and perhaps. III. ii. II. 2; iii.

VII. 6. (9) =與, to give to. II. vi. III. 4. (10) We must translate by *when*, or as = 及 in III. ii. I. 4, 8; iii. IX.

1: IV. ii. II. 3. (11) = hired servants, those who may be ordered about at pleasure. IV. i. [iii.] V.—It is difficult to classify the various usages of the character. I. vii. xxi. 1, 2; v. X. 1, 2, 3; and some other passages, are good illustrations of Julien's reduction of it merely to a sign of the accusative case.

To look up; to look up to. II. vi. I. 5; vii. IV. 3.

The second in order of birth. We have 仲氏 applied to two ladies, I. iii. III.

4, III. i. II. 2; but in. II. v. V. 7, 仲氏 means the younger of two gentlemen. It becomes equivalent to a name. 仲子

—Mr. Chung, I. vii. II. 1, 2, 3; but 子 仲 is a designation in I. iii. VI. 2, while

it = a clan-name in I. xii. II. 1. We have 仲行, in I. xi. VI. 2; 南仲, in. II.

i. VIII. 3, 5, 6: III. iii. IX. 1; 張仲, in. II. iii. III. 6; 仲允, in. II. iv. IX. 4. It is a clan-name in. III. iii. VI. 1—8.

To be separated. I. vi. V. 1, 2, 3 (此 離).

Good. III. ii. X. 7.

(1) To be sincere in friendship. I. iii. III. 4. (2) To carry on the shoulders. II. viii. III. 2: III. ii. I. 6. (3) 任 and 太任, the wife of king Ke. III. i. II. 2; VI. 1.

The appearance of being high. III. i. III. 7. (有 伉).

伎伎, the app. of moving slowly. II. v. III. 5. *Passim*. (1) This. I. xi. IV. 1, 2, 3: II. i. V. 1 (but 伊人 hardly = more than a man); iv. II. 1, 2; *et al.* Wang Yin-che brings under this meaning. I. iii. VIII. 1; II. vi. III. 3; I. xv. III. 2; *et al.* (2) Its most common use is as = 維, hardly translatable, but sometimes having the force of the copula. I. ii. XIII. 3; iii. X. 2, 6; vii. XXI. 1, 2: II. iv. VIII. 4; v. I. 2; *et saepe*. (3) In II. vii. III. 1, 豈伊 異人, Wang explains it by 有, to be; in the same way 伊嘏文王, in IV. i. [i.] VII. But it is better not to perplex ourselves to seek a substantive meaning for the character in such cases. (4) 伊威, the large sow-bug. I. xv. III. 2.

(1) To be lying down. I. xii. X. 3 (伏 枕): III. i. VIII. 2. (2) To lie hid. II. iv. VIII. 11. (3) = to suffer for, bear the consequences of. II. iv. X. 1.

(1) To cut down; to fell. I. i. X. 1, 2; ii. V. 1; i. VI. 1: III. ii. 1, 3; *et al.* To this should be referred 斬伐. II. iv. X. 1. (2) To smite,—in war. II. i. VIII. 5; iii. III. 3, 5: III. i. II. 6, 8: IV. iii. IV. 6; V. 1; *et al.* (3) Applied to beating drums. II. iii. IV. 3; vi. IV. 3. (4) A shield of medium size. I. xi. III. 3.

(1) To rest,—as under the shade of trees. I. i. IX. 1. To rest or cease from labour. III. iii. X. 4. To rest, to be unemployed. I. X. 1, 3. To find rest,—from suffering. III. ii. IX. 2. To be at rest, at ease. II. iii. II. 4; iv. IX. 8; X. 5 (處 休). 依休, to be quiet and serene. I. x. I. 3. (2) Excellence; excellent, admirable. I. xv. IV. 3: III. iii. VIII. 6: IV. i. [ii.] VIII.; [iii.] II. = favour. IV. iii. IV. 1. A favourable auspice. IV. i. [iii.] VII. (3) 休父, a designation. III. iii. IX. 2.

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伯 (1) The elder born. Of brothers. IV. 1. [III.] V. Of sisters. I. III. XIV. 2. Of two friends. II. V. V. 7 (伯氏). In designations. II. IV. IX. 4 (家伯). (2) 叔伯, uncles. I. III. XII. 1, 2, 3; VII. XI. 1, 2. But in 叔号伯号, in XIV. 3, 4 = O Sir. So 伯 in II. IV. VII.

9. 伯号, O my husband. I. V. VII. 1, 2, 3, 4. (3) The third of the titles of nobility, = 伯. II. VIII. 1, 4, 5; III. II. 1, 6. But it is used also for the chief or superintendent of many other princes. I. II. V. 1, 2, 3; XIV. IV. 4; III. III. V. 1 —8, et al. (4) 大伯, the elder brother of king Ke. III. I. VII. 3. (5) Used for a Spirit, the ruler of horses, and for the act of sacrificing to him. II. III. VI. 1.

In the phrase 件奠, full of spirits. II. II. VIII. 2. To resemble, to become like. II. V. II. 3; VI. X. 4; III. II. VIII. 2; III. VIII. 4; IV. I. [III.] VI. To continue, —by inheritance. II. IV. V. 2 (似續).

伉俪, to be strong. IV. II. I. 2. For long. I. III. III. 2.

伉, mean-like. II. IV. VIII. 13.

Position, place. II. VI. V. 5. Place of office; the throne. II. VI. III. 4, 5; III. I. II. 1. (天位); II. V. 4; III. I. 2; VII. 1; XI. 3; IV. I. [III.] VII. To help. II. III. III. 2; VII. VI. 3; III. IX. 6; III. VII. 1.

Who; what; how; why. *Passin.* Must be translated by something. I. VI. I. 1, 2, 3. 幾何, to be few. II. V. IV. 6. 何, how? how? 以, —see 以, how? how? 何, frequent occurrence. II. III. VIII. 1, 2, 3; IV. X. 3; VIII. IV. 1; VI. I. III. II. 1. I. 7; IV. 1. [III.] I; et al. So, 如之, which we must sometimes translate rather differently, —what is it? What have you to do with? &c. I. IV. III. 1; VI. 1; VIII. VI. 3, 4; XII. X. 1. 如何, alone has a similar force in I. XV. III. 4, and perhaps some other passages. To bear, to carry. I. XIV. II. 1; II. IV. VI. 2; IV. III. III.

= to receive. IV. III. IV. 4, 5. 委委佗佗, to be elegant and self-possessed in manner. I. IV. III. I. Com-

何, to receive. IV. III. IV. 4, 5. 委委佗佗, to be elegant and self-possessed in manner. I. IV. III. I. Com-

何, to receive. IV. III. IV. 4, 5. 委委佗佗, to be elegant and self-possessed in manner. I. IV. III. I. Com-

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何, to receive. IV. III. IV. 4, 5. 委委佗佗, to be elegant and self-possessed in manner. I. IV. III. I. Com-

IV. 1—5; VIII. 1; iii. VIII. 1: IV. i. [ii.] I.; iii. II.; *et al.* (3) Wheat. IV. i. [i.] X; [ii.] I.

**來** *lāe* To encourage. II. v. IX. 4.

**侈** *che* 侈侈, the app. of what is small and widely extended, = a few diverging points. II. v. VI. 2.

**恤** *hoh* Pure and still. IV. ii. IV. 1 (有恤).

**脩** *yēw* To press to eat. II. vi. V. 1.

**恃** *chow* To impose on. I. xii. VII. 1, 2.

**依** *e* (1) To depend, rely on. II. i. VII. 4; v. III. 3. To lean on, as a bench. III. ii. VI. 4. To keep close to. IV. i. [iii.] V.

(有依). (2) To accord with. II. v. I. 2: IV. iii. I. (3) To regard with favour. IV. ii. IV. 1. (4) 依 alone, and repeated.

**依依** to be luxuriant, to be young and tender-looking, II. i. VII. 6; vii. IV. 2. (5) To find rest, or remain quietly III. i. VII. 6; ii. VI. 4. The dict. gives this meaning in 2d tone.

**侮** *woo* To despise, to insult; insult, contempt. I. iii. I. 4; xv. II. 2: II. iv. VIII. 2: III. i. III. 9; VII. 8; iii. VI. 5. **不侮** = humility and complaisance. III. ii. VI. 5.

(1) The second title of nobility, = our *marquis*. I. ii. XIII. 2, 3; iv. X. 1; v. III. 1: II. iv. II. 3: III. iii. VII. 1—8. IV. ii. III. 1—5; *et al.* 諸侯, the feudal princes

generally. II. iv. X. 2. So 侯 alone, III. iii. II. 5, and 侯氏, VII. 3. 公侯 = prince. I. i. VII. 1, 2, 3; ii. II. 1, 2. (2) A target. I. viii. XI. 3: II. vii. VI. 1. (3) To be admirable, beautiful. I. vii. VI. 1. (4) As a particle, = 維, which we must generally leave untranslated. II. iii. III. 6; iv. VIII. 4; IX. 6; v. X. 1. It is sometimes redoubled in the same line, as in IV. i. [iii.] V. Wang Yin-che specifies III. i. I. 4, and iii. I. 3, as instances where it = 乃, and may be translated by *but*.

To invade, to overrun. II. iii. III. 4: III. i. VII. 5, 6.

**俟** *ts'ia* 俟俟, large, having the app. of being stout. I. iii. XIII. 2.

**俄** *sa* To look as if it were falling off; spoken of a cap. II. vi. VI. 4.

**倅** *ts'au* 倅倅, to look respectful. IV. i. [iii.] VII.

To be comparable to. III. i. II. 5.

**保** *paou*

(1) To protect; to preserve, to maintain. II. i. VI. 1, 2, 3; ii. VII. 5; vi. IX. 2, 3: III. i. II. 6; VI. 3 (= to maintain one's-self, one's virtue); ii. V. 1; iii. V. 5; VI. 1, 3, 4: IV. i. [i.] IV; V; VII; VIII; *et al.* In I. x. II. 2, — to possess.

(2) = 安, happily, tranquilly. II. vi. V. 2, 3, 5: III. iii. IX. 3. (3) 保介, — see 介.

**俟** *szc*

To await. I. iii. XVII. 1; iv. VIII. 2; vii. XIV. 1, 2; viii. III. 1, 2, 3. 俟俟, to be waiting together. II. iii. VI. 3.

**信** *sin*

(1) Truthful; truly; to be sincere; to believe. I. iv. VII. 3 (of a woman's being true to herself, to the modesty of her nature); v. IV. 6; vi. IX. 3; vii. XVIII. 2; x. XII. 1: II. iv. VII. 4; X. 3; v. III. 7; IV. 2, 3; VI. 4; vi. VI. 1; vii. V. 1. = at last. III. iii. V. 6. (2) To rest two nights in the same place. I. xv. VI. 2, 3. In IV. i. [ii.] IX, 信信 = to rest two nights or four.

**信** *shin*

— 伸. To stretch out, to make good. I. iii. VI. 5. Some so construe II. iv. VII. 4.

**俎** *tsou*

A stand for meat at feasts and sacrifices. II. vi. V. 3.

**修** *szew*

(1) To put in order, to cultivate, to regulate. I. xi. VIII. 1, 2, 3: III. i. I. 6; VII. 2; iii. II. 4; IX. 1. (2) To be long, long. I. vi. V. 2: II. iii. III. 3: III. iii. VII. 2.

**倅** *ts'ern*

Thin, shallow. Applied to the comparatively short length of a war-chariot. I. xi. III. 1; and to the thin mail with which the horses were covered, *ib.*, 3.

**俅** *shuh*

To begin; a beginning; first. II. vi. VIII. 1: III. ii. III. 3; iii. V. 4: IV. i. [iii.] V; VI.

**俾** *pe*

To cause, to enable, to let. *Szpe*. I. iii. II. 3: II. i. VI. 1, 2; iv. VII. 3, 5, 6; IX. 6. (= 以, to); vii. VI. 5; X. 1, 2, 3 (= let; like *si* from *sine*); III. i. III. 5; ii. VIII. 2, 3, 4 (= may, in the imper.); VI. 4. (= to arrange, to cause to be set); IV. ii. IV. 1—5 (to make, to constitute); *et al.* The construction is difficult in I. iii. IV. 3.

**倉** *ts'ang*

(1) A granary. II. vi. V. 1; VII. 4. To store in granaries. III. ii. VI. 1. (2) 倉庚, an oriole. I. xv. I. 2; III. 4: II. i. VIII. 6. (3) used for 愴, in 倉兄, commiseration III. iii. III. 1.

**信** *kuan*

信人, A groom, a superintendent of carriages. I. iv. VI. 3.

**倍** *pei*

= cent. per cent. 三倍, 300 per cent. III. iii. X. 4.

**倒** *tsau*

To turn upside down. Applied to the huddling on one's clothes. I. viii. V. 1, 2. To be overthrown. I. xii. VI. 2. In both cases, we have 顛倒.

**候** *hou*

候人, officers of escort. I. xiv. II. 1.



億 *yih*  
億 *heuen*  
儼 *pin*  
儼 *pēaou*  
優 *yēu*

iv. VIII. 1; viii. XI. 2; XIV. iii. 1, 2; II. ii. X. 4; iii. II. 1; v. II. 1: III. ii. III. 4, 5; iii. II. 1, 2, 5, 8; *et sepe*. 禮儀, II. vi. V. 3, 5. Probably=equipments, in I. xv. III. 4. (2) A mate. I. iv. I. 1. (3) 一善, good, the doing of good. II. iv. V. 9. (4) To copy, to imitate. III. i. I. 7: IV. i. [i.] VII. (儀式刑). (5) To reckon, to judge. III. iii. VI. 6. Ten myriads. I. ix. VI. 2: II. vi. V. 1, 4: III. i. I. 4; ii. V. 2: IV. i. [ii.] IV; [iii.] V.

To be active, nimble. I. viii. II. 1.

To set forth, to arrange. II. i. IV. 6.

儼儼, in crowds, with the additional idea of moving, or rushing about. I. viii. X. 4: II. iii. VI. 3.

(1) In the phrase 優游, expressing the idea of sauntering about with ease and satisfaction. II. iv. II. 3; vii. VIII. 5: III. ii. VIII. 2. (2) Applied to abundance of rain watering the earth. II. vi. VI. 2. (3) To be many. III. iii. X. 6. (4) 優優, in a gentle manner. IV. iii. IV. 4.

儼 (1) To walk with measured steps. I. v. V. 3. (2) 猗儼 to look soft and delicate. I. xiii. III. 1, 2, 3. The dict. gives (1) in the 2d tone, and (2) in the 1st. Dignified-looking. I. xii. X. 3.

### THE 10TH RADICAL 儿

允 (1) True, loyal; truly. I. iv. VI. 2: II. ii. X. 3 (顯允); iii. IV. 3, 4 (顯允); V. 8; vi. IV. 1: III. ii. VI. 5; iii. IX. 6: IV. i. [i.] VIII. [ii.] X; [iii.] IV; VIII; XI; ii. III. 4 (redoubled); iii. IV. 7. (2) In a designation, 仲允. II. iv. IX. 4.

(1) Large, great. II. iii. III. 4; IV. 4 (=very): III. iii. V. 7: IV. ii. III. 8. (2) Eldest. IV. ii. IV. 2. An elder brother. I. iv. V. 1; vii. II. 2; ix. IV. 3: II. iv. III. 2: III. i. VII. 3; ii. VI. 5. 兄弟, brothers, cousins of the same surname, is of frequent occurrence. I. iii. I. 2; X. 2; XIV. 2; iv. VII. 1, 2: II. i. IV. 1-7; ii. IX. 3; iii. IX. 1; *et al.* 同爾兄弟, along with your brethren, III. i. VII. 3, means—along with your confederate States.

兄 兄 兄, in the phrase 'commiseration, sorrow. III. iii. XI. v.

充 充耳, ear stoppers. I. v. I. 2; viii. III. 1, 2, 3: II. viii. I. 3. Perhaps we should

先 *sēen*

先 *sēen*  
光 *kwang*

克 *k'ik*

兌 *t'uy*  
兒 *u-h*  
兔 *t'oo*

兕 *sze*

兢 *king*

入 *juh*

translate I. iii. XII. 2, by—you are as if you were ear-stoppers. (2) 子充<sup>a</sup>

Before,—as a preposition, after its designation. I. vii. X. 2. gimen. II. iv. VIII. 2: III. iii. X. 7. First; —in front, before others. II. iii. III. 4:

III. i. VII. 5; 先生, the first-born. III. ii. I. 2. Former, ancient. We have 先人, forefathers; II. v. II. 1; 先民, the ancients, II. v. I. 4, *et al.*; 先祖, II. v. X. 1; vi. V. 2, *et al.*; 先公, III. ii. VIII. 2; 先正, III. iii. IV. 4, 5; 先王, III. iii. XI. 7; 先后, IV. iii. III.

To be beforehand with. II. v. III. 6; and perhaps, III. i. III. 9.

Light; splendour; glory. I. viii. I. 2: II. ii. VII. 2; IX. 2; iii. VIII. 1; v. IX. 5: III. i. II. 5; VII. 3; iii. VII. 4: IV. i. [ii.] VIII; [iii.] III. (光明 = pure intelligence); *et al.*

(1) To subdue, to overcome. II. iv. VIII. 7: IV. ii. III. 7. 不克, invincible, III. iii. IX. 5. (2) To subdue, be master of, one's self. II. v. II. 2. The dict. gives this as a distinct meaning of the term. (3) As an auxiliary, to be able to, to attain to, often merely giving emphasis to the verb that follows. I. viii. VI. 4; xv. V. 1: II. iii. IV. 4; iv. VIII. 4, 11; vi. VII. 3: III. i. I. 3, 6: VII. 4: IV. i. [i.] X; [ii.] VII., *et al.* —I know not under which meaning to bring 培克, extortionate exactors. III. iii. I. 2. See the same phrase in Mencius. To be made permeable. III. i. III. 8; VII. 3.

A child. IV. ii. IV. 8 (兒齒).

A rabbit, a hare. I. i. VII. 1, 2, 3 (兔置, a rabbit-net); vi. VI. 1, 2, 3: II. v. III. 6; IV. 4. 兔斯, with the same meaning;—see 斯. II. viii. VII. 2, 3, 4. The rhinoceros. II. iii. VI. 4; viii. X. 3.

兕觥, cup made of the horn of a rhinoceros. I. i. III. 3; xv. I. 8: II. vii. I. 4: VI. i. [iii.] VII.

兢兢 (1) To be strong. II. iv. VI. 3. (2) To be cautious. II. v. I. 6; II. 6. To be fearful. III. iii. IV. 3; XI. 2.

### THE 11TH RADICAL 入

To enter. I. x. II. 3; xv. I. 5, 7: II. v. V. 1, 2, 6; vii. VI. 2: III. iii. V. 7: VII. 2: IV. iii. V. 1. —to come home. I. iii. XV. 2, 3. To go farther in, to an inner apartment. II. vi. V. 6. To go on in quest. III. i. VI. 4.



Within; the interior. 廷內, that which is inside the court—the inner apartments. I. x. II. 2; III. III. 4. 丙

史, the recorder of the Interior. II. VI. IX. 4. = at court, III. III. 1, 3; in China itself. 6. Used probably for men's minds. III. III. XI. 2.

Two. I. IV. 1, 2; VII. IV. 1, 2, 3; VIII. II. 1, 2, 3; II. III. V. 6.

Used for a carriage, I. II. 1, 2, 3; III. VII. 4; for pairs of shoes, I. VII. VI. 2.

THE 12TH RADICAL.

Eight; the eighth. I. xv. I. 3, 4, 5, 6; II. I. V. 2. 八, the eight bells at the bits of the horses in a carriage. II. III. IV. 2; III. III. VI. 7, 8; VII. 4; IV. III. II. 3.

Six; sixth. I. IV. III. 1 (六, six jewels attached to a hair-pin). IX. 3; x. IX. 2 (六, robes of the six orders); xv. I. 5, 6; II. I. III. 2, 3, 4, 5; et al.

六, the six reins which a chariotteer held in his hand. I. x. II. 1; III. 1; II. VII. IV. 5; et al. 六, the royal armies. II. v. X.

I. III. I. IV. 3; III. IX. 1. (1) The first of the titles of nobility = duke. I. x. V. 1, 2, 3; xv. IV. 1, 2, 3; VI. 2, 3, 4; VII. 1, 2; II. I. VI. 4; IV. II. 3; et al. Sometimes it simply = a prince, a ruler, whatever was the actual rank. I. III. XIII. 3; v. III. 1; et al.

宗公, the dukes of the ancestral temple. III. I. VI. 2. 辟公, the feudal princes. IV. I. [I.] IV. [II.] VII. VIII. II. III. 1. We have

侯—see 侯; 公子, the son of a ruler of a State. I. xv. I. 2, 3, 4; and as ruler of the principal officers of the State generally, the phrase—officers, gentlemen, in II. v. ix. 2; 公姓, the grand-sons of the ruler. I. I. XI. 2; 公族, the kindred of a ruler. II. 3; 公行, the marshal of a ruler's carriages, II. 2; 公路, the superintendent of carriages, II. 1. 公尸, the personator of the dead at sacrifices. II. VI. V. 5; VI. 3; III. II. III. 3; IV. 1—5; X. v. 公 alone is used as = 公所, 公門, or 公 and some other noun, as we often use the possessive;—equivalent to the duke's, the prince's, I. II. II. 3; VII. 1, 2, 3; X. 1, 2; VII. V. 1, 2; et al. (2) = public. II. VI. VII. 3 (公田), but here there is still the idea of the ruler, or government; and so there is likewise, perhaps, in III. III. X. 4, and

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IV. I. [III.] I (在公), (3) = 功, merit, service. II. III. 3; III. I. VII. 4; X. 4; III. VIII. 4; IV. I. [III.] VIII.

Passim, 'The character is peculiar to poetical compositions, occurring at the end of lines, and of the members of lines, emphasizing the statement, and generally in the way of admiration. Dr. Williams gives an erroneous account of it, that it is 'used as an exclamation of admiration or interrogation, according as it is in the middle or end of a sentence.' It must often be left untranslated, or rather not indicated in a translation. It occurs about 130 times.

Sharp, pointed, weapons of war. I. III. VI. 1; XI. VIII. 3; III. III. II. 4.

Passim;—more than 300 times. (1) The pronoun of the 3d person, personal and possessive, of both numbers, and all genders. I. I. II. 1; II. IX. 1, 2, 3; VII. XXI. I. 2; et sepiissime. In this usage it is called in Chinese—指事之詞.

Sometimes, we cannot do other than translate it in the 1st person, as in I. x. VIII. 1, 2, 3; IV. I. [III.] II.; at other times, in the 2d person, as in I. x. II. 3; III. III. 5. (2) Its most common usage is with a descriptive force; and Wang Yin-chi specifies two cases:—1st, when the thing is mentioned first, and the descriptive term follows, as in I. III. VI. 1, 雨雪其美, XVI. 1; 2d, first, and the thing follows, as in I. I. 1, 今我不樂, 日月其除, xv. I. 7, 其始播百穀. (5) It sometimes gives an optative force (= 尚) to a line. I. v. VIII. 3; XI. V. 1; II. I. VIII. 1; VII. VI. 2; et al. (6) Occasion-ally, it = 若, as in 謀之其臧, 則具是違, II. v. I. 2. (7) It must not unfrequently be translated as if it were = 乃, 'to be,' as in I. x. I. 1, 蟋蟀在堂, 歲事其莫, II. v. VI. 4, 豈不爾愛, 既其女遷, (3) Wang Yin-chi constitutes it sometimes as if it were = 之, as in II. II. III. 4, 5, 6, in the 1st line of each of which stanzas he says it = 之, while in the

ed 狀事之詞. (3) It is often used as a repetition of the subject of a sentence, as we may say in English,—The Lord, He is God. In this usage, Wang Yin-chi would, probably, say that 其 = 殆. (4) It is sometimes = 將, 'will,' indicating the future;—as in I. x. I. 1, 今我不樂, 日月其除, xv. I. 7, 其始播百穀. (5) It sometimes gives an optative force (= 尚) to a line. I. v. VIII. 3; XI. V. 1; II. I. VIII. 1; VII. VI. 2; et al. (6) Occasion-ally, it = 若, as in 謀之其臧, 則具是違, II. v. I. 2. (7) It must not unfrequently be translated as if it were = 乃, 'to be,' as in I. x. I. 1, 蟋蟀在堂, 歲事其莫, II. v. VI. 4, 豈不爾愛, 既其女遷, (3) Wang Yin-chi constitutes it sometimes as if it were = 之, as in II. II. III. 4, 5, 6, in the 1st line of each of which stanzas he says it = 之, while in the

ed 狀事之詞. (3) It is often used as a repetition of the subject of a sentence, as we may say in English,—The Lord, He is God. In this usage, Wang Yin-chi would, probably, say that 其 = 殆. (4) It is sometimes = 將, 'will,' indicating the future;—as in I. x. I. 1, 今我不樂, 日月其除, xv. I. 7, 其始播百穀. (5) It sometimes gives an optative force (= 尚) to a line. I. v. VIII. 3; XI. V. 1; II. I. VIII. 1; VII. VI. 2; et al. (6) Occasion-ally, it = 若, as in 謀之其臧, 則具是違, II. v. I. 2. (7) It must not unfrequently be translated as if it were = 乃, 'to be,' as in I. x. I. 1, 蟋蟀在堂, 歲事其莫, II. v. VI. 4, 豈不爾愛, 既其女遷, (3) Wang Yin-chi constitutes it sometimes as if it were = 之, as in II. II. III. 4, 5, 6, in the 1st line of each of which stanzas he says it = 之, while in the

second it is the personal pronoun. (9)  
Occasionally it must be taken as merely an  
expletive particle (語助, 無意義  
也); — as in II. vii. X. 3, 子何其

臻.—Some of the cases under these dif-  
ferent usages may be resolved into the  
others, and the number of the usages  
might possibly be reduced; but the char-  
acter has certainly a Protean application.

其 *ke* 3d tone; interchangeable with 記忌,  
己, and 迺, an expletive particle;

found always in the line 彼其之子.  
I. vi. IV.; vii. VI.; ix. II.; x. IV.; xiv. II.

其 *ke* 1st tone; interchanged with 期 and  
居, a particle used at the end of inter-  
rogative lines. I. ix. III. 1, 2; II. iii. VIII.

共 *kung* (1) To contribute to; to discharge one's  
duties. II. vii. III. 3; v. IV. 3; vi. III. 4, 5.  
共人, people in office, 1, 2, 3; III. iii.  
VII. 1; XI. 2. (2) Name of a city or  
district. III. i. VII. 5, 6. (3) Tribute.  
IV. iii. V. 5. But I think this should be  
in 3d tone.

其 *kung* 一執. To hold fast. III. iii. II. 3.  
To be all present; all provided. II. i. IV.  
6; iv. VI. 2. It is generally found as =  
俱, all, all at once, all together. I. vii.  
IV. 1, 2, 3; II. iv. VII. 1; VIII. 5; v. X.  
2; vi. V. 5, 6; vii. III. 2; III. ii. II. 1; iii.  
III. 2.

典 *teen* Statutes. III. iii. I. 7; IV. i. [i.] III.; VII.

### THE 13TH RADICAL. 冃

冃 *chou*  
冃 *maou*  
冃 *kou*  
冃 *ku*

A helmet. IV. ii. IV. 5.  
To cover, to overspread. I. iii. IV. 2.

In the phrase 中冃, meaning an inner  
chamber, the harem. I. iv. II. 1, 2, 3.  
Name of a cap of state, worn during  
the Yin dynasty. III. i. I. 5.

### THE 14TH RADICAL. 冫

冫 *ku*  
冫 *ku*  
冫 *ku*  
冫 *ku*

Deeply; or daringly. IV. iii. IV. 1.

A cap. I. viii. VI. 2; xiii. II. 1.

(1) A hill-top. II. iv. IX. 3. (2) 冫  
土, the grand altar to the Spirits of the  
land. III. i. III. 7. (3) 冫宰, a prime  
minister. III. iii. IV. 7.

冥 *ming*

The dark portions of a chamber. II. iv.  
V. 5. (2) 冥冥, to make it dark or  
obscure about one. II. vi. II. 2. The dict.  
puts the character in this sense in the 2d  
tone; but Twan-she admits only one tone  
—the 1st—of the termination *ing*.

### THE 15TH RADICAL. 冫

The winter. I. iii. X. 6; x. XI. 4, 5; xii.  
I. 2, 3; II. v. X. 3.

Ice. I. iii. IX. 3; xv. I. 8; II. v. I. 6;  
III. ii. I. 3.

Cold; to be cold. I. xiv. IV. 1, 2, 3; II.  
v. IX. 3 (有冽).  
Cold. I. iii. II. 4. The received text,  
however, reads 淒.

淒陰, an ice-house. I. xv. I. 8.

Congeaed. I. v. III. 2.

### THE 16TH RADICAL. 几

几 *ke*

(1) A stool;—used to lean on, when  
seated on mats, according to ancient cus-  
tom. III. ii. II. 1, 2; VI. 4. (2) 几几  
to be self-composed. I. xv. VII. 1.  
All. II. i. IV. 1; VII. vi. 5; III. i. I. 2.

凡 *fan*

凡百 = all ye. II. iv. X. 3, 4; v. VI.  
凡民, all the people, = any of the  
people, any others. I. iii. X. 4.  
The female of the phoenix. III. ii. VIII.  
7, 8, 9.

凰 *hwang*  
凱 *k'ae*

Pleasant; = genial. I. iii. VII. 1, 2. (凱  
風).

### THE 17TH RADICAL. 乂

乂 *h'ung*  
出 *ch'uh*

Evil, misery. I. vi. VI. 3; II. iv. IX. 2;  
vii. X. 3.

Sape. (1) To come, or go, forth. I. iii.  
IV. 3, 4; XIV. 2, 3; XV. 1; v. V. 4; VIII.  
3; viii. I. 2; et al. To go on. II. iv. X. 2.

出于, to come forth from. II. vi. II. 2.  
不出, not to go beyond, = not to  
miss. I. viii. XI. 2. 出入, going out  
and coming in, abroad and at home. II.  
v. VIII. 3, 4; vi. I. 出王, to go out  
and in, in III. ii. X. 8. To get out.  
II. viii. VIII. 2. (2) To send forth; to  
produce. II. i. VIII. 1, 2; iii. III. 1, 2; iv.  
X. 7; v. V. 7; IX. 1. (出涕); vii. VI.  
5; viii. I. 1 (出言); III. ii. X. 1 (出



勞  
laou  
勤  
k'in  
勸  
e  
動  
tung

To reward and encourage. I. xiv. IV. 4; II. viii. VII. 1; III. i. V. 5.

To be laborious. IV. i. [iii.] X. 勤斯, =laboriously. I. xv. II. 1.

Toil, pain. II. iv. X. 2.

To move. I. xv. I. 5; IV. iii. IV. 5.

### THE 20TH RADICAL. 勹

勹 In the phrase 勹藥, the small peony, I. vii. XXI. 1, 2, we should read, probably, 苟.

勿 Do not. I. ii. V. 1, 2, 3; vi. V. 6; et al. Occasionally it is simply the indicative not, as in I. ix. III. 1, 2; xv. III. 1: 式勿從謂 II. vii. VI. 7. Wang

Yin-che adduces 弗問弗仕 勿罔君子 as an instance, where 勿 is merely an expletive particle; but I much prefer construing the lines as I have done in the translation.

To wrap, to enfold. I. ii. XII. 1.

The two hands full. I. x. IV. 2; II. viii. II. 1. See —.

In the phrase 匍匐, to crawl, — walk on the hands and knees. I. iii. X. 4 (=to do one's utmost): III. ii. I. 4 (used of a child's first attempts to walk).

A calabash, a gourd. III. ii. I. 4. Perhaps the bottle gourd, in I. iii. IX. 1.

See 匍.

### THE 21ST RADICAL. 匕

A spoon, or ladle. II. v. IX. 1.

The north, north, northern. I. iii. XV. 1; XVI. 1; v. III. 4; xi. II. 3; VII. 1; II. i. IX. 3; ii. VII. 1–5; v. V. 4; IX. 7; vi. I. 1; III. i. X. 6; iii. VII. 6. Observe 有北 in II. v. V. 6.

### THE 22D RADICAL. 匚

(1) To relieve, to deliver. II. iii. III. 1. (2) To be correct. II. vi. V. 4.

(1) This character is used in two ways. 1st, — 不, not; as in IV. iii. V. 3, 稼穡匪解 — 稼穡不解. So, I. iii. I. 2, 3; XII. 3; XVI. 3 (莫 — 匪); et seq. We can best translate it sometimes by without. I. viii. VI. 1; xv. V. 1. — 2dly, erroneously, II. iii. III. 4. Af-

ter 靡 and 莫, it sometimes — if not, as in II. v. III. 2, 8. — improper. II. vii. VI. 5. 2d, = 非, it is not...that. I. iii. XVII. 3; v. IV. 1: X. 1, 2, 3; vii. XIX. 1, 2; viii. I. 1, 2; xiii. IV. 1, 2; II. v. IV. 3; III. i. X. 3; ii. X. 4; IV. i. [iii.] V; et al. — Wang Yin-che argues also that it is often used for 彼, that; — as in II. v. I. 3; I. iv. VI. 3; II. viii. 1, 5. But all the passages he adduces may be explained from one or other of the above usages. (2). Used for 斐, elegant and accomplished. I. v. I. 1, 2, 3.

To fail, to cease. III. ii. III. 5.

匱  
kwei

### THE 23D RADICAL. 匚

A compeer. III. ii. V. 3. To correspond to. III. i. X. 3.

匹  
p'ieh

### THE 24TH RADICAL. 十

十  
shih

Ten; the tenth. I. ix. V. 1, 2; xv. I. 4–8; et al. 九十, 9 or 10. I. xv. III. 4.

千  
ts'eh

十千, — used for a tenth. II. vi. VII. 1. A thousand. I. iv. VI. 3; II. iii. IV. 1, 2, 3; et al. 十千, — see 十; but in IV. i. [ii.] II., = ten thousand. 千乘, the utmost force of a large State. IV. ii. IV. 5. A calendaric branch-character. II. iii. VI. 2.

午  
woo

Grass and the smaller plants. II. i. VIII. 6; IX. 2. Used for trees in v. X. 4, and in 2 百卉 = all plants.

升  
shing

(1) A measure, which we may call a pint. I. x. IV. 1. (2) To ascend. I. iv. VI. 2; II. i. VI. 6; iii. VI. 1; III. i. I. 8. To climb. II. vii. IX. 6. = to go into the fold. II. iv. VI. 3.

卑  
pe

To be low. II. iv. VIII. 5.

卒  
tsuh

To finish, to get to the end of. I. xv. I. 1. To have an end, or sequel. I. iii. IV. 4. To be ended or used up. III. iii. IV. 1. = to finish one's duty. II. v. VIII. 6. Quite, entirely. I. xv. II. 3; II. iv. IX. 5; vi. V. 3; III. ii. X. 1, 5; iii. III. 7, 8; XI. 1; IV. ii. III. 7. In the end. II. iv. VII. 1, 6.

南  
nan

(1) The south; southern; southwards; in the south. I. i. IV. 1, 2, 3; IX. 1; ii. III. 1, 2; IV. 1; VIII. 1, 2, 3; et seq. (2) It occurs in the titles of Bkk. I., II., of Part I., and is used with reference to the odes in them in II. vi. IV. 4. (3) A name. I. xii. IX. 1. A clan-name. II. i. VIII. 3, 5; III. iii. IX. 1. (4) 終南,

匡  
k'uang  
匪  
fei

THE 27TH RADICAL. 厂

A ring. III. iii. VII. 2.

Used for 厩 some kind of horse. IV. iii. IV. 5.

To be thick. II. iv. VIII. 6; v. IV. 5. Secure. III. ii. VIII. 3. Virtuous. II. i. VI. 1.

(1) A plain. I. xii. II. 2; II. iii. VI. 8; v. II. 2; vi. VI. 1; vii. III. 6; III. i. VII. 6; ii. VI. 2, 8. A level height. II. i. III. 1; IV. 2, 8.

(2) 大原, name of a district. II. iii. III. 5.

The third pronoun possessive, of all genders and numbers. Sometimes it is used more than the definite article; and sometimes we can hardly avoid translating it in the 2d person,—as in. III. i. 1, 7. II. vi. VIII. 1; III. i. 1, 3, 5; II. 3, 6; III. 8; VII. 2; X. 1, 8; II. i. 1, 2, 3; III. 1, 12; IX. 4; X. 8; IV. i. [L.] VI. [M.] I. VII. VII. X. [M.] III. [M.] V; VI. IX; II. IV. 2; III. I, III.

厩 to be tranquil and serene. I. x. III. 3. Tranquilly and long. II. ii. X. 1, 2.

(1) To be wearied out. II. v. I. 3. (2) To receive sufficient nourishment. 厩 and 厩, in IV. i. [M.] V. Under this probably should be brought 厩, to be wet. I. ii. VI. 1; though some read 厩 in the 4th tone.

(1) A whet-stone. III. ii. VI. 6. (2) To be oppressive. II. iv. VIII. 8. To be cruel and wicked. III. ii. IX. 4. Evil. III. iii. III. 3. Disorder. III. iii. X. 1, 3. (3) A deep ford. I. v. IX. 2. See the notes on the passage. (4) To go through a stream with the clothes on. I. iii. IX. 1. (6) The app. of a sash hanging down. II. vii. I. 4.

THE 28TH RADICAL. 厶

Three-cornered, or having three teeth;—of a spear. I. xi. III. 3.

To go away from, to leave. I. ii. VII. 1, 2, 3; II. iv. V. 3; III. ii. I. 8; III. IV. 6.

To put away. II. vi. VIII. 2.

In the phrase 参差 to present an irregular, uneven appearance. I. i. I. 2, 3. Probably Orton. I. ii. X. 2.

THE 29TH RADICAL. 又

Further, moreover. I. vii. I. 1, 2, 3; IV. 2; viii. VI. 1—4; xv. I. 1, 2, 3; II. iv. VII. 9; v. IV. 2; vii. VIII. 1; IV. i. [M.]

the name of a famous hill of Chow, which came to belong to Ts'in. I. xi. V. 1, 2. This is the 南山 of II. iv. V. 1; cf al.; but 南山 in some places means only the hills of the south. (5) 南陔, the name of the 10th ode of II. i., the text of which is lost.—We have 南海, the sea of the south, in III. iii. VII. 3, and 南夷, the wild tribes of the south, in IV. ii. IV. 7.

To be large. IV. ii. III. 7.

THE 25TH RADICAL. 卜

(1) To divine,—by means of the tortoise-shell. I. iv. VI. 2; v. IV. 2; II. i. VI. 4; v. V. 4. (2) To give to. II. i. IX. 4; III. i. X. 7.

To divine, or interpret. Used with reference to dreams. II. iv. V. 5, 6; VI. 4. 占, a diviner of dreams. II. iv. VII. 5.

A jar for containing spirits,—of medium size. III. iii. VII. 4.

THE 26TH RADICAL. 卩

(2) I. i. III. IX. 4; viii. XV. 2; III. ii. I. 8. The dict. says the character is appropriate to females speaking of themselves. The above instances hardly bear this out. (2) 卩卩, majestic-looking. III. ii. VIII. 6.

= 卩, to look up to. III. iii. IV. 7, 8; X. i. (瞻卩).

A calligraphic branch-character. II. iv. IX. 1.

Is often written and printed, instead of 卩, q. v.

(1) To be rolled up. I. iii. I. 3. (2) Name of a plant called mouse-ear. 2 the lappa minor.

(1) Elegant. I. xi. X. 2. The dict. does not give this meaning. (2) Indented, having recesses. III. ii. VIII. 1 (有参).

Curved; to curve or curl. Used of a certain way of dressing the hair. II. viii. I. 4, 5.

To come to. I. v. IV. 1 (来卽), vii. XV. 2; viii. IV. 1; II. iv. IX. 5; III. ii. VI. 6; X. 3. = and then, so. III. ii. I. 5.

A high minister and noble. Used always with 士, excepting in III. iii. I. 4. In II. iv. IX. 4; IV. iii. IV. 7, 卿士 must mean—the chief minister.

THE 23RD RADICAL. 卩

the name of a famous hill of Chow, which came to belong to Ts'in. I. xi. V. 1, 2. This is the 南山 of II. iv. V. 1; cf al.; but 南山 in some places means only the hills of the south. (5) 南陔, the name of the 10th ode of II. i., the text of which is lost.—We have 南海, the sea of the south, in III. iii. VII. 3, and 南夷, the wild tribes of the south, in IV. ii. IV. 7.

To be large. IV. ii. III. 7.

THE 25TH RADICAL. 卜

(1) To divine,—by means of the tortoise-shell. I. iv. VI. 2; v. IV. 2; II. i. VI. 4; v. V. 4. (2) To give to. II. i. IX. 4; III. i. X. 7.

A jar for containing spirits,—of medium size. III. iii. VII. 4.

Curved; to curve or curl. Used of a certain way of dressing the hair. II. viii. I. 4, 5.

To come to. I. v. IV. 1 (来卽), vii. XV. 2; viii. IV. 1; II. iv. IX. 5; III. ii. VI. 6; X. 3. = and then, so. III. ii. I. 5.

A high minister and noble. Used always with 士, excepting in III. iii. I. 4. In II. iv. IX. 4; IV. iii. IV. 7, 卿士 must mean—the chief minister.

Curved; to curve or curl. Used of a certain way of dressing the hair. II. viii. I. 4, 5.

To come to. I. v. IV. 1 (来卽), vii. XV. 2; viii. IV. 1; II. iv. IX. 5; III. ii. VI. 6; X. 3. = and then, so. III. ii. I. 5.

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To come to. I. v. IV. 1 (来卽), vii. XV. 2; viii. IV. 1; II. iv. IX. 5; III. ii. VI. 6; X. 3. = and then, so. III. ii. I. 5.

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A high minister and noble. Used always with 士, excepting in III. iii. I. 4. In II. iv. IX. 4; IV. iii. IV. 7, 卿士 must mean—the chief minister.

Curved; to curve or curl. Used of a certain way of dressing the hair. II. viii. I. 4, 5.

To come to. I. v. IV. 1 (来卽), vii. XV. 2; viii. IV. 1; II. iv. IX. 5; III. ii. VI. 6; X. 3. = and then, so. III. ii. I. 5.

A high minister and noble. Used always with 士, excepting in III. iii. I. 4. In II. iv. IX. 4; IV. iii. IV. 7, 卿士 must mean—the chief minister.

Curved; to curve or curl. Used of a certain way of dressing the hair. II. viii. I. 4, 5.

To come to. I. v. IV. 1 (来卽), vii. XV. 2; viii. IV. 1; II. iv. IX. 5; III. ii. VI. 6; X. 3. = and then, so. III. ii. I. 5.

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Curved; to curve or curl. Used of a certain way of dressing the hair. II. viii. I. 4, 5.

To come to. I. v. IV. 1 (来卽), vii. XV. 2; viii. IV. 1; II. iv. IX. 5; III. ii. VI. 6; X. 3. = and then, so. III. ii. I. 5.

A high minister and noble. Used always with 士, excepting in III. iii. I. 4. In II. iv. IX. 4; IV. iii. IV. 7, 卿士 must mean—the chief minister.

Curved; to curve or curl. Used of a certain way of dressing the hair. II. viii. I. 4, 5.

To come to. I. v. IV. 1 (来卽), vii. XV. 2; viii. IV. 1; II. iv. IX. 5; III. ii. VI. 6; X. 3. = and then, so. III. ii. I. 5.

A high minister and noble. Used always with 士, excepting in III. iii. I. 4. In II. iv. IX. 4; IV. iii. IV. 7, 卿士 must mean—the chief minister.

Curved; to curve or curl. Used of a certain way of dressing the hair. II. viii. I. 4, 5.

To come to. I. v. IV. 1 (来卽), vii. XV. 2; viii. IV. 1; II. iv. IX. 5; III. ii. VI. 6; X. 3. = and then, so. III. ii. I. 5.

A high minister and noble. Used always with 士, excepting in III. iii. I. 4. In II. iv. IX. 4; IV. iii. IV. 7, 卿士 must mean—the chief minister.

Curved; to curve or curl. Used of a certain way of dressing the hair. II. viii. I. 4, 5.

To come to. I. v. IV. 1 (来卽), vii. XV. 2; viii. IV. 1; II. iv. IX. 5; III. ii. VI. 6; X. 3. = and then, so. III. ii. I. 5.

A high minister and noble. Used always with 士, excepting in III. iii. I. 4. In II. iv. IX. 4; IV. iii. IV. 7, 卿士 must mean—the chief minister.

I.; [iii.] IV. It occurs occasionally at the end of lines, where it has a verbal force. II. ii. V. 4 (=again and again); v. II. 2 (= to come again, to be regained); vii. VI. 2, 5 (= to repeat).

A friend. I. iii. IX. 4; II. iii. IX. 1, 3; *et al.* So 友生, II. i. IV. 5; V. 1.

The combination 朋友 is frequent. II. iv. X. 6; III. ii. III. 4; *et al.* To be friendly with. III. iii. II. 7. To give a friendly welcome to. I. i. I. 3. Used for the mate of a bird. II. i. V. 1. (2) Brotherly. II. iii. III. 6; III. i. VII. 3. (3) Used for 有. III. iii. IV. 7. (4) In twos. II. iii. VI. 3.

*Sape.* To come to, to reach to; to attain to. I. iii. III. 1, 2, 3; II. i. III. 1; vi. VIII. 3; III. iii. I. 6; III. 5; VI. 7; *et al.* To avail. I. vi. V. 3. =to follow. III. i. IV. 3. Very often it simply=and. I. ii. IV. 2; xv. I. 6; II. ii. III. 4; IV. ii. IV. 7; *et al.* Occasionally we must translate it by with, along with;—as in I. iii. X. 1, 6; III. i. II. 2.

(1) To return. I. iv. X. 2 (旋反): II. vii. IX. 1 (of the recoil of a bow): IV. i. [i.] IX. (=to be repeated). To this may be reduced 反側 in I. i. I. 2;—

see 側; and 反覆, to be turning, changeable, II. vi. III. 3. Also I. viii. XI. 3, where it used of arrows lodging successively in the same spot. (2) To violate, to break. I. v. IV. 6; III. ii. IX. 5 (to be reversed). On the contrary, even, notwithstanding. I. iii. X. 5; II. vii. VI. 5; IX. 5; III. iii. X. 2. (3) 反

反, to be decorous. II. vii. VI. 3; IV. i. [i.] IX.

(1) The younger of brothers, used as a designation, and sometimes equivalent to a name. I. vii. III. 1—3; IV. 1—3; II. iii. IV. 1—4. (2) =uncle,—a father's younger brother. So, in connection with 伯;—see 伯. 叔父, my uncle. IV. ii. IV. 2. (3) To gather. I. xv. I. 6.

To take, to get. I. ix. VI. 1—3; xv. I. 3, 4; II. v. VI. 6; vi. VI. 5; VII. 1 (and to levy, take as a tax); vii. IX. 5; III. ii. I. 7; VI. 6; X. 6; iii. II. 12.

To marry. I. viii. VI. 3, 4; xii. III. 2, 3; xv. V. 1; III. iii. VII. 4.

To receive. I. iii. I. 4; II. i. VI. 2; iii. I. 1—3; III. 6; vi. VI. 4; vii. I. 1, 3; VI. 4; IX. 4; III. i. II. 3; VII. 2, 3, 4; IX. 5, 6; *et sape.* =to believe. II. v. VI. 4.

慢受,—see 慢.

叟叟, the noise of grain being washed. III. ii. I. 7.

THE 30th RADICAL. 口

口 The mouth. II. iv. VIII. 2; IX. 7; v. IV. 5. 口食, to feed one's self. III.

ii. I. 4. Used for the beak of a bird. I. xv. II. 3.

Old, ancient; of old. I. iii. II. 3, 4; IV. 1; II. vi. VII. 1; III. i. III. 1, 2; VI. 5 (古之人, meaning king Wán); iii. VI. 2; IV. i. [iii.] V.; VI. i. I.; III.

To be drawn to the full;—spoken of a bow. III. ii. II. 8.

A particle, at the end of lines, and of members of lines;—untranslatable, though it seems to denote some affection of the mind. I. i. IV. 1—3; iii. III. 4; iv. I. 1, 2; II. ii. VII. 1—5; vii. VII. 3, 4, 5. So, 只且 in I. iii. XVI. 1—3.

To call out. II. vi. I. 5. (叫號).

To call, to summon. I. viii. V. 1; II. i. VIII. 1; iv. VIII. 5; III. i. III. 5.

The appanage of Shaou, and the territory subsequently so called. In the title of I. ii.; I. v. 1—3; II. viii. III. 1, 4, 5; III. iii. V. 2, 3, 4, 6; VIII. 3, 4, 5, 6; XI. 7.

May, might; can, could. I. i. IX. 1, 2, 3; iii. IV. 3; *et sape.* It is often followed by 以;—see 以. =to count tolerable, to tolerate. II. v. V. 2.

Used for 鮐, in the phrase 台背, the wrinkled back of old age. III. ii. II. 4; IV. ii. IV. 5.

A recorder, or historiographer. II. vii. VI. 5. 內史, the recorder of the Interior. II. iv. IX. 4.

(1) The right; on the right. With the right hand. I. vi. III. 1, 2. Generally used in correlation with 左, the left. I.

i. 2, 3; II. vi. VII. 3; *et al.* 左右=attendants (those on the right and left). II. iii. VI. 3; vii. VIII. 4; III. iii. IV. 7;

*et al.* 左之右之, to move horses, in driving, to the left or to the right. II. vi. X. 4. 左右, to arrange, to order.

III. iii. IX. 2. 左右=in every way. IV. i. [ii.] IX. (2) Used for the spearman, who sat on the right of the driver in a chariot. I. vii. V. 3. (3) To honour. II. iii. I. 2; IV. i. [i.] VII.; VIII.; [ii.] VII. To assist. III. i. II. 6; ii. V. 1. (4) In the phrase 左右, to assist. IV. iii. IV. 7.

To superintend; an officer. 司徒, the minister of Instruction. II. iv. IX. 4; III. i. III. 5. 司空, the minister of Works. III. i. III. 5. In I. vii. VI. 2, we have 司直, one who adheres to—is all for—the right.

To be sorrowful, to sigh. I. i. III. 1.

Each, every one. I. iv. X. 3; II. iv. X. 3; v. II. 2; vii. VI. 3; III. iii. II. 2.

古  
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叟  
sow

I. 2-4.  
 子女, ladies of noble Houses. II. viii.  
 To bark. I. ii. XII. 2.  
 Not, or not; denial. I. ii. 8; iii. IX. 4; II. v. 1, 5; V. 6; VI. VII. 3; VII. VI. 5.  
 According to the old pronunciation in the She, the character has the same name in both its meanings.  
 (1) To move. I. VI. 1. (2) To reform. I. xv. IV. 2.  
 To be noisy, clamorous. IV. 1. [iii.] VII. ii. III. 6. Some pronounce the character *hwa*, when it has this meaning. To blow; to blow upon. I. iii. VII. 1, 2; VII. XI. 1; II. i. 1, 1; V. V. 7.  
 昆蟲, name of an ancient State. IV. III. IV. 6.  
 The dict. gives the two pronunciations *kun* and *ku* of the character, but in the *ku*, unless where it has a peculiar pronunciation by poetical license,—as in II. VI. 5. To inform, to announce to. I. i. II. 3; IV. IX. 3; V. II. 3; VII. VI. 2; VI. 3; IV. IX. 2, 6; V. I. 3, 8; VI. 4, 5; III. III. 8, 4; III. II. 9, 12.  
 陶陶, the noise made by deer in calling happily to one another. II. i. 1-3.  
 (1) The territory occupied by 'T'iaofoo, and from which the dynasty of his descendants received the name of Chow. In the She, the term sometimes denotes the dynasty, sometimes the old territory, and sometimes the capital of the dynasty. In the title of I. i. XIII. IV. 1, 2 (cap.); XIV. IV. 1, 2 (周京): XV. IV. 1-3 (the old Chow): II. II. I (cap.); IV. VII. 3 (dyn.); VII. 8 (崇周, the honoured capital of Chow); X. 2 (周崇, the honoured House of Chow). The other places where the name occurs are—II. v. III. 2; IX. 1, 2; VIII. 1; III. I. 1-5; III. IV. 3; VI. 1; VII. 5; IX. 1; III. IV. 3; V. 1, 7; VI. 1; VIII. 5; IV. 1; [i.] III. VII. [iii.] V; X; XI; II. IV. 2, 3, 8. (2) A bend. I. x. 2. (3) To help. III. IV. 7. (4) Great. I. i. III. 1; II. 1, 1. Everywhere, universally. II. i. III. 2-5; VIII. X. 4; III. i. III. 4.



To be clamorous, to brawl. II. vii. VI. 4.  
I. 5. (號呼).

To call out. III. iii. I. 5. (號呼).

To call out. III. iii. 1. 3. *Passim*. As a verb. To charge, to order, to appoint. The subject may be the king, any leader, Heaven or God. As a noun, charge, appointment;—generally the appointment by Heaven to the sovereignty of the kingdom. I. iv. VI. 3; x. III. 3; II. i. VIII. 3; iii. IV. 2; iv. IX. 8; v. XI. 2; III. i. I. 1, 4, 5, 7; II. 4, 6; VII. 2; IX. 2; 2; X. 2; ii. III. 7; V. 1; VIII. 4; IX. 2; et *sape*. = one's appointed lot. I. ii. X. 1, 2; iv. VII. 3; vii. VI. 1. = the nature conferred. Heaven. III. iii. II. 1. **大命** In IV. i. [ ] II

ir. VII. 3; vii. VI. 1. **大命** = one's appointment. **道** = the natural way.  
 red by Heaven. III. iii. II. 1. In IV. i. [i.] II.,  
 death. III. iii. IV. 4, 8. the dictionary explains it by **道**, but  
 that is not necessary;—it = ordinances.  
 Equally gratuitous is its explanation of  
 the character by **信** in IV. i. [i.] VI.  
 To be harmonious, harmony. II.  
 Applied to spirit. VI. 1;

和  
ho

(1) I. 3; IV. 6, 7; V. 1. II. vii. VI. 2. 3. =well-tempered, mild. II. vii. VI. 2. 3. soups. IV. iii. II.; to music, II. vii. VI. 2. 3. IV. i. [ii.] V. (2) Bells on the front of a carriage. II. ii. IX. 4; IV. i. [ii.] VIII. To respond to in singing. I. vii. XI. 1. (2) Responsi

和  
ho  
咎  
kē  
咎  
gō

To reap. (2)  
(1) A fault. II. i. V. 2. (2)  
bility; blame, II. v. I. 3; vi. I. 6. (3)  
Inauspicious. I. v. IV. 2.  
To beat a drum. III. ii. II. 2.  
I. v. IV. 5

Loud, or sneering laughter. I. v. IV. 5.

(1) To consult about, to plan. In connection with other verbs, as 謀度, &c.  
 II. i. III. 2, 5: IV. i. [ii.] I. (2) Alas!  
 III. iii. I. 2—3.  
 entirely; to unite. III. iii. V. 7

咸  
kwa

To be distinguished. glorious. I. v. I.  
1, 2.

**咽咽**, the sound of a drum. IV. ii.  
H. i. 2.

咽咽, the  
 II. 1. 2.  
 To pity, to commiserate. I. xv. IV. 1. 2.  
 To pity, to sadness. II. i. VII. 6. iii. VII.  
 3. To pity, to sadness. II. i. VII. 6. iii. VII.  
 3: v. X. 8. To be in a sad or deplorable  
 case. II. iv. IX. 1: v. 1. 2. Alas! alas for!  
 II. iii. VII. 1: iv. VIII. 1. 2. 6. 8: IX. 3:  
 v. II. 3: viii. X. 2 3. 哀哉. II. iv. X.  
 3: v. 1. 4: III. iii. XI. 7: 哀哀. II. v.  
 VIII. 1. 2. 有哀 and 有恫. III. iii.  
 III. 2:

哆  
ch'è  
哉  
tsae

To open the mouth wide. 哆修, the

To open the mouth with *et al.* v. VI. 2.  
 app. of diverging points. II. v. VI. 1.  
 A particle of exclamation; in sentences,  
 says Wang Yin-che, expressive either of  
 admiration or grief. I. i. I. 2; ii. VIII. 1  
 —3; v. IV. 6; *et scpe*. We find it at the  
 end of interrogative lines, where Wang  
 says it is also interrogative. I. iii. XV.  
 1—3; vi. I. 1—3; II. 1; *et al.* It occurs  
 also at the end of members of lines, where  
 it is little, if anything, more than an  
 expletive. III. i. I. 2; *et al.*  
 enter border. IV. iii. III. — VIII.

An outer border. IV. iii. III.

(1) To be of use to. II. iv. VIII. 8.  
the final particle. I. vii. XIX. 1.  
wise. II. iii. VII.

(2) = Α; the final particle. I. vii. XII.  
To be perspicacious, wise. II. iii. VII.  
I. 5; III. i. IX. 1; iii. IV.

3 (哲人); v. I 5: III. i. IX. 1;  
1, (哲人) 9; VI. 4; X. 3: IV. i. [ii].  
VII.; iii. IV. 1.

May; to be well with;—followed by  
the living,—on ac

矣. II. iv. VIII. 13; X. 5.  
To condole with the living,—on ac-  
count of their misfortunes. I. iv. X. 1:  
II. v. V. 2.  
The dodder. I. iv. IV. 1. (2) The  
gate to the hall of the merchant.

(1) The dodder. I. iv. IV. 1. (2) The path leading from the gate to the hall of example. I. xii. VII. 2. (3) 唐棣

(7) The dodder. 唐楮 (8) 唐楮: path leading from the gate to a temple. I. xii. VII. 2. (8) 唐楮: a temple. I. xii. VII. 2. (8) 唐楮: the sparrow-plum;—a kind of plum or cherry-tree. I. ii. XIII. 1. (8) 唐楮: very productive. III. ii. (8) 唐楮: probably b

the sparrow-plum; the cherry-tree. I. ii. XIII. 1. 嘖嘖, to be very productive. III. ii. I. 4. The character should probably be written with 𠂔 at the top, instead of 𠂔 on the side.

口 at the side.  
To sell away. I. iii. X. 5.

Only. II. iv. V. 9.

唯唯, to move about, go out and in;  
freely. I. viii. IX. 3.  
To neck up. II. iv. III. 1—3; v. II. 5.

唯唯, to move about  
freely. I. viii. IX. 3.  
To peck up. II. iv. III. 1—3; v. II. 5.  
of Shang; sometime  
in IV.

freely. I. 1. 2. To peck up. II. iv. III. 1. 2. (1) The dynasty of Shang; sometimes denoting its original seat; and in IV. iii. III. 1. 2, the first lord of Shang. III. i. 1. 4; II. 6; S: IV. ii. IV. 2; iii. III. 1. S; IV. 1, 7: V. 2, 5. We have 殷商 together, III i. II. 6, 7, and, denoting the king of the dynasty, iii. I. 2—S. (2) 商父, the name of king Woo's grand-master. III. i. II. 8. 商, the slow and heavy move IX. 2. 商, is VI.

IV. ii. 陣陣, the slow and heavy movement of a carriage. I. vi. IX. 2.  
V. 1. 2. 陣陣, to make inquiries. II. iv. VII.  
VI. VII. 陣陣, prisoners. IV. ii. III.  
VII. 陣陣, the I. iii. XIV. 2.

Y. 1. 2.  
 III. VII.  
 pleorable  
 alas for!  
 : IX. 3:  
 II. iv. X.  
 II. X.

障  
 問

III. I. 1.  
 障障, the slow  
 ment of a carriage. I. vi. IX. 2.  
 To ask, to make inquiries. II. iv. VII.  
 4. To question prisoners. IV. ii. III.  
 4. To ask complimentarily. I. iii. XIV. 2.  
 and to inquire for, sending also compli-  
 mentary offerings. I. vii. VIII. 3.  
 III. I. 1. 7: III. 8.

衰, II. v.  
 問, III. iii.

表, II. v.  
圖, III. iii.

問



699	<p>啟 <i>ke</i> (1) To lead the way. II. III. 4. To begin. III. II. VI. 1. To lay open. II. VI. 5; III. I. VII. 2. = to enlarge. IV. II. IV. 2. 啟明, lucifer, the morning star. II. v. IX. 6. (2) To kneel. In combination with 居 or 居, = to rest. II. I. II. 2; VII. 3; VIII. 4. The app. of weeping. I. vi. V. 3.</p>	<p>嘆 <i>tan</i> The sound of sighing. I. vi. V. 1. To sigh. I. vi. V. 1; xiv. IV. 1-3; xv. III. 3.</p>	<p>嘆 <i>tan</i> Scape. (1) Good, admirable. I. xv. III. 4; IV. 2; II. I. 1-3; II. III. 4; V. 1-4; III. I. 1-3; iv. II. 2; v. X. 4; et al. To approve, to admire. I. iv. X. 3; II. iv. VII. 2; vi. I. 3. 嘆告, to announce in blessing. III. II. III. 3. (2) 嘆魚, the barbel. II. II. v. I. 2. (3) To take a wife. III. I. II. 4. The app. of a chariot driven irregularly. I. xiii. IV. 2. To bless, blessing. II. vii. VI. 2; III. II. VII. 4; IV. 1. [H.] VII. 8. 伊 煥文王, king Wan, the bleaser. IV. 1. [J.] VII.</p>	<p>嘆 <i>tan</i> (1) Spoken of the stars. Small-like. I. II. X. 1. 2. To sparkle. III. iii. IV. 8. (2) 嘆晴, descriptive of the noise made by insects. II. v. III. 4; of the sound of small bells, vii. VII. 2; of duties, IV. iii. I. (1) To eat; to taste. I. x. VII. 3; II. vi. VII. 3; viii. VII. 1. (2) The autumnal sacrifice in the temple of ancestors, and to offer it. II. I. VI. 4; vi. V. 2; IV. II. IV. 4; III. I. 2. To blow, to whistle. I. II. XI. 3; II. viii. V. 3.</p>	<p>嘆 <i>tan</i> 嘆嘆, a scream of alarm. I. xv. II. 4. 嘆嘆, Oh! yes. IV. 1. [H.] II.</p>	<p>嘆 <i>tan</i> (1) Horses snorting and punning. II. I. II. 2. (2) To be numerous. II. III. IV. 4; III. iii. V. 7; IX. 5. 嘆有, much fair talk before the A stoppage of the breath. I. vi. I. 3.</p>	<p>嘆 <i>tan</i> (1) Descriptive of the sound of the horses' bells in a chariot. II. III. VIII. 2; IV. II. III. 1. (2) To be spacious, wide and deep. II. iv. V. 5. An exclamation. Oh! ah! See 嘆. An initial particle. I. x. X. 1. 2. Synonymous with 悲.</p>	<p>嘆 <i>tan</i> To continue. I. vii. XVII. 1; II. I. IX. (續) III. I. IX. 4. To inherit. III. I. IX. 4.</p>	<p>啟 <i>ke</i> (1) To lead the way. II. III. 4. To begin. III. II. VI. 1. To lay open. II. VI. 5; III. I. VII. 2. = to enlarge. IV. II. IV. 2. 啟明, lucifer, the morning star. II. v. IX. 6. (2) To kneel. In combination with 居 or 居, = to rest. II. I. II. 2; VII. 3; VIII. 4. The app. of weeping. I. vi. V. 3.</p>	<p>嘆 <i>tan</i> Good, to be good. I. III. VII. 2; II. vi. VII. 3; III. II. X. 5. To be good at. I. iv. X. 3; v. I. 3; vii. IV. 2; III. III. III. 15, 16.</p>	<p>嘆 <i>tan</i> Good, to be good. I. III. VII. 2; II. vi. VII. 3; III. II. X. 5. To be good at. I. iv. X. 3; v. I. 3; vii. IV. 2; III. III. III. 15, 16.</p>	<p>嘆 <i>tan</i> To rejoice; to rejoice in. I. vii. XVI. 3; x. II. 8; xv. I. 1; II. III. 1; II. 2; III. 6; vii. III. 4; vii. IV. 1; III. III. III. 10; v. 7; IV. II. IV. 8.</p>	<p>嘆 <i>tan</i> To rejoice; to rejoice in. I. vii. XVI. 3; x. II. 8; xv. I. 1; II. III. 1; II. 2; III. 6; vii. III. 4; vii. IV. 1; III. III. III. 10; v. 7; IV. II. IV. 8.</p>	<p>嘆 <i>tan</i> To rejoice; to rejoice in. I. vii. XVI. 3; x. II. 8; xv. I. 1; II. III. 1; II. 2; III. 6; vii. III. 4; vii. IV. 1; III. III. III. 10; v. 7; IV. II. IV. 8.</p>	<p>嘆 <i>tan</i> To rejoice; to rejoice in. I. vii. XVI. 3; x. II. 8; xv. I. 1; II. III. 1; II. 2; III. 6; vii. III. 4; vii. IV. 1; III. III. III. 10; v. 7; IV. II. IV. 8.</p>	<p>嘆 <i>tan</i> To rejoice; to rejoice in. I. vii. XVI. 3; x. II. 8; xv. I. 1; II. III. 1; II. 2; III. 6; vii. III. 4; vii. IV. 1; III. III. III. 10; v. 7; IV. II. IV. 8.</p>	<p>嘆 <i>tan</i> To rejoice; to rejoice in. I. vii. XVI. 3; x. II. 8; xv. I. 1; II. III. 1; II. 2; III. 6; vii. III. 4; vii. IV. 1; III. III. III. 10; v. 7; IV. II. IV. 8.</p>	<p>嘆 <i>tan</i> To rejoice; to rejoice in. I. vii. XVI. 3; x. II. 8; xv. I. 1; II. III. 1; II. 2; III. 6; vii. III. 4; vii. IV. 1; III. III. III. 10; v. 7; IV. II. IV. 8.</p>	<p>嘆 <i>tan</i> To rejoice; to rejoice in. I. vii. XVI. 3; x. II. 8; xv. I. 1; II. III. 1; II. 2; III. 6; vii. III. 4; vii. IV. 1; III. III. III. 10; v. 7; IV. II. IV. 8.</p>	<p>嘆 <i>tan</i> To rejoice; to rejoice in. I. vii. XVI. 3; x. II. 8; xv. I. 1; II. III. 1; II. 2; III. 6; vii. III. 4; vii. IV. 1; III. III. III. 10; v. 7; IV. II. IV. 8.</p>	<p>嘆 <i>tan</i> To rejoice; to rejoice in. I. vii. XVI. 3; x. II. 8; xv. I. 1; II. III. 1; II. 2; III. 6; vii. III. 4; vii. IV. 1; III. III. III. 10; v. 7; IV. II. IV. 8.</p>	<p>嘆 <i>tan</i> To rejoice; to rejoice in. I. vii. XVI. 3; x. II. 8; xv. I. 1; II. III. 1; II. 2; III. 6; vii. III. 4; vii. IV. 1; III. III. III. 10; v. 7; IV. II. IV. 8.</p>
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噲  
k'wae

噲噲, to be bright and cheerful. II. i. V. 5.

噤  
yu

噤噤, to be in multitudes. III. iii. VII. 5.

噤  
te

To sneeze. I. iii. V. 3. But see the note on the passage.

嚴  
yen

To be stern, majestic. Always in combination with 有. II. iii. III. 3; III. iii. IX. 3; IV. iii. V. 4.

嚶  
ying

The character alone, and redoubled,—Birds calling to one another. II. i. VI. 1.

囂  
gaou

囂囂. (1) The noise of many voices. II. iii. V. 2; iv. VIII. 2. (2) Contemptuously. III. ii. X. 3. The diet. proposes to pronounce *hëaou-hëaou* in the first instance of the characters, and to distinguish between their meaning in the 1st and 2d;—unnecessarily.

A sack, or bag. III. ii. VI. 1.

囊  
nang

## THE 31st RADICAL. 囹

囚  
ts'ew

A prisoner. IV. ii. III. 5.

四  
sze

Four, the fourth. I. iv. IX. 1; v. III. 3; viii. X. 2; XI. 3; xi. II. 3; xv. I. 1, 4, 8; II. i. II. 1, 2; IX. 3; iii. III. 1, 2; *et al.*

We have 四國, meaning all in a State, the four quarters of it, whether the subject be the royal State, or a feudal one. I. xiv. III. 3; II. iv. IX. 2; X. 1; vii. V. 2; III. ii. IX. 3; iii. II. 2; V. 1, 8. But the same terms also—the States of the four quarters, *i. e.*, all the States of the kingdom. I. xiv. IV. 4; III. i. VII. 1; iii. VIII. 6. In I. xv. IV. 1—3, 四國

means four particular States. 四方

occurs frequently, meaning the four quarters of any one State, or of the kingdom, as comprehending all the States. II. iv. VII. 3, 7; IX. 8; vi. I. 3; viii. X. 4; III. i. II. 1; IV. 5; VII. 1, 3, 8; IX. 6; X. 4, 5; ii. V. 3; *et al.* 四牡, the four horses of a chariot is also frequent. II. vii. IV. 5; III. iii. III. 2; V. 4; VI. 7, 8; VII. 2; *et al.* 四海, the four seas, seems to include the feudal States, and all beyond them. IV. iii. III.

To rely on. I. iv. X. 4. By means of. III. iii. V. 3. To go on from one thing to another. III. iii. VII. 6. 因心, by the natural movements of the heart. III. i. VII. 3.

(1) To revolve. III. iii. IV. 1. (2) To be deflected, corrupt. 不同. II. vi. IV. 2; III. i. II. 3; V. 6; IV. ii. IV. 1. 回遯

II. v. I. 1; III. iii. II. 12; III. 5, XI. 2.

(3) To disobey, to be rebellious. III. iii. IX. 5.

囷  
k'eun

A round grain bin. I. ix. VI. 3.

固  
koo

Secure; securely; to make sure. II. i. VI. 1; III. i. VII. 2; IV. ii. III. 7.

圃  
yüw

A park. III. i. VIII. 2.

圃  
poo

A vegetable garden. I. viii. V. 3; xv. I. 7.

圍  
yu

(1) Borders. III. iii. III. 4; XI. 1. (2) An instrument to give the signal for stopping a performance of music. IV. i. [ii.] V.

國  
kwoh

*Passim.* (1) A State. I. iii. VI. 1; vi. X. 2 (國人); ix. III. 2; xii. VI. 1 (國人); xiv. III. 4 (國人); *et sepe.* Its most natural meaning is that of *kingdom*, as embracing all the States, in II. iv. VII. 1, 3, 6; VIII. 10; v. I. 5; vi. I. 4; III. iii. III. 2, 3; XI. 7. So, 中國, in III. iii.

I. 6; III. 7; but 中國 is the capital, the centre of the kingdom, in III. ii. IX. 1, 2, 4, 5; iii. I. 4. 王國, the royal State,—in some instances, probably—the kingdom. II. iii. III. 1, 4; III. i. I. 3.

四國,—see 四. 二國, the two dynasties that preceded Chow. III. i. VII. 1.

下國, the feudal States. IV. ii. IV. 9; iii. IV. 4, 5; V. 4. (2) In a designation. 子國. I. vi. X. 2.

圍  
wei

Anything encircled. 九圍, the nine provinces or divisions of the kingdom. IV. iii. IV. 3.

園  
yuen

A garden. I. vii. II. 3; ix. III. 1, 2; II. iii. X. 1, 2; v. VI. 7 = a park. I. xi. II. 3.

圖  
t'oo

To plan, to consult for. II. i. IV. 8; iv. X. 1; III. iii. V. 5; VI. 6.

## THE 32d RADICAL. 土

土  
t'oo

(1) The ground, land. II. vi. I. 4. It is used for a land, a region. I. ix. VII. 3; III. iii. V. 5; VII. 5; IX. 2; X. 2. We have 下土, meaning this lower world, in opposition to heaven above, and sometimes with special reference to the people inhabiting it. I. iii. IV. 1, 2; II. v. I. 1; vi. III. 1; IX. 1; III. iii. IV. 1; IV. ii. IV. 1; iii. III; IV. 1. 土宇—territory. III. ii. VIII. 3; iii. III. 4. 土田, land and fields. III. iii. V. 3; VIII. 5; IV. ii. IV. 3. 土疆 and 疆土, the land and its boundaries. III. iii. V. 6; VIII. 3. = to inhabit. III. i. III. 1. 土國, to do the field work in a State. I. iii. VI. 1. (2) 冢土, the altar to the Spirits of the land. III. i. III. 7. (3) 相土, one of the early lords of Shang. IV. iii. IV. 2.

Dust. II. vi. II. 2. 3. 自塵, in 1, 1, = to raise a cloud of dust about one's self. A wall. I. h. VI. 3. IV. 1. [III.] VI. Forbidd walls. III. 1. VII. 7, 8. To wall. III. VII. 6. (2) To collect, to gather. I. h. IX. 3. (3) To rest. III. II. V. 4; VII. 3. (3) = to be angry with. I. III. X. 6.

堦  
k'ia  
墓  
moo  
增  
tsang  
墀  
shen  
墳  
fun  
壙  
heuen  
壑  
hoh  
壞  
hwae

(1) To plaster. I. xv. I. 3. (2) To inter. II. v. III. 6.

A grave. I. xii. VI. 1, 2.

To increase. II. 1. VI. 3. 增增, to be numerous. IV. ii. IV. 5.

A levelled space. I. vii. XV. 1.

(1) The raised bank of a river. I. i. X. 1, 2. (2) Great. II. viii. IX. 3.

A musical instrument, made of earth, and shaped like an egg,—a kind of whistle. II. v. V. 7: III. ii. X. 6.

To make a moat. III. iii. VII. 6.

To be ruined. II. v. III. 5: III. ii. X. 7.

### THE 33D RADICAL. 士

士  
sze

Sape. (1) An officer. I. v. III. 4: ix. III. 1, 2: II. viii. I. 1—4: III. i. I. 2, 3, 5; et sape. We have 卿士, a high or principal minister. II. iv. IX. 4: III. ii. V. 4; iii. IX. 1: IV. iii. IV. 7. 士子, an officer. II. vi. I. 1. (2) As a general designation for males;—a gentleman, a man. I. ii. IX. 1—3; VII. 1: iii. IX. 3; vii. XIII. 2; XXI. 1, 2; x. I. 1—3: II. vi. VII. 1, 2. Sometimes it must be translated by—you, you, Sir, as in I. v. IV. 3, 4. = a husband. I. vii. VIII. 1: IV. i. [iii.] V. (3) Soldiers. II. iv. I. 2. (4) 女士, a heroine, a heroic wife. III. ii. III. 8. (5) Used for 事, to serve; business, affairs. I. xv. III. 1: IV. i. [iii.] III.

Great. 有壬, in grand manner. II. vii. VI. 2.

Strong, to make strong. II. iii. IV. 4.

(1) The bottle gourd. I. xv. I. 6. (2) A vase or jar for spirits. III. iii. VII. 3.

A passage or corridor in a palace. III. ii. III. 6.

One. I. ii. XIV. 1, 2. 壹者, once. II. v. V. 5, 6. To be devoted or given to. II. v. V. 6.

Longevity. II. i. VI. 6: IV. ii. IV. 4, 5.

三壽, probably, = three aged ministers,

ib., 4; 壽母; an aged mother, ib., 8. We

have 壽考, long life, in I. xi. V. 2: II.

ii. IX. 2; vi. V. 6; VI. 3: III. i. IV. 4; ii.

II. 4; et al. 萬壽, a longevity of my-

riads of years. I. xv. I. 8: II. i. VI. 4;

ii. VII. 1, 2; vi. V. 2; et al. 眉壽,

longevity of eyebrows, eyebrows denoting

longevity. I. xv. I. 6; II. ii. VII. 4: IV. iii. II; et al. 壽豈, II. ii. IX. 3.

### THE 35TH RADICAL. 夕

夏  
hëa  
夏

'The summer, in summer. I. x. XI. 4, 5; xii. I. 2, 3: II. v. X. 1: IV. ii. IV. 4.

(1) Large. I. xi. X. 1. = to be extravagant. III. i. VII. 7. (2) 時夏, these great regions,—a name for the kingdom of Chow. IV. i. [I.] VIII.; X. (3) The dynasty of Hëa. III. iii. I. 8: IV. iii. IV. 6. (4) A clan-name. I. xii. IX. 1.

### THE 36TH RADICAL. 夕

夕  
seih

The evening; in the evening. I. vi. II. 1, 2; viii. X. 1. 今夕, this evening.

I. x. V. 1: II. iv. II. 2; vii. III. 3. 朝

夕, morning and evening. I. iv. X. 2;

vi. I. 1; viii. X. 3: IV. iii. I. 夕陽,

the country lying west from hills. III. ii.

VI. 5, = bright in the evening.

Abroad. I. iii. XV. 2, 3: III. iii. VI. 3:

IV. iii. IV. 1. 海外, the most exten-

sive way of describing the extent of

the influence of the lords of Shang. IV.

iii. IV. 2. Outside. II. i. IV. 4; viii. V. 5.

Beyond,—after its regimen, and with

之 between them. I. vii. XXI. 1, 2. 其

外, what is beyond, = the future. I. x.

1, 2.

Sape. Much; many. I. ii. VI. 1; iii. I.

4; XII. 1; vii. II. 3; II. vi. VIII. 1; vii.

VI. 5: III. i. I. 3, 7: IV. i. [i.] I. et sape.

As an adverb. II. i. IX. 3; iii. III. 6; et al.

To become many, to multiply. II. iv.

VII. 2.

(1) To be early. III. iii. IV. 6. Early

in the morning. I. iv. VI. 3; v. III. 1.

Generally found in combination with

夜, = morning and night, early and

late. I. ix. V. 1—3: II. iv. X. 2: III. iii.

II. 4; VI. 4; VII. 1: IV. i. [i.] VI.; VII.;

ii. II. 1—3; et al. But 夙夜 = in the

early morning, in the early dawn, in I. ii.

II. 3; VI. 1; ii. X. 1, 2. (2) = 肅, to

live retired. III. ii. I. 1.

The night, at night, late. I. v. IV. 5;

x. XI. 4, 5: II. ii. X. 1, 2; et al. 夙夜,

—see 夙.

To dream, dreams. II. iv. V. 6, 7; VI.

4; VIII. 5 (see 占). = to lie in bed with.

夜  
yay

夢  
mung

夢  
mung

壬  
jin

壯  
chwang

壺  
hoo

壺  
kwán

壹  
yih

壽  
show



奐 伴奐—see 伴.

契 *hwan*  
*k'e*

(1) To singe,—the tortoise-shell. III. i. III. 3. (2) 契契, to be sorrowful. II. v. IX. 3.

契 *k'eh*

契闊, to be separated. I. iii. VI. 4.

奔 *pun*

(1) To run away. II. v. III. 5. 奔走, to run or hurry about. IV. i. [i.] I. (2) To rush to;—spoken of a licentious woman seeking the company of her lover. I. vi. IX. 2. (3) =rapid. III. i. III. 9. (4) 奔奔, descriptive of a quail fighting for its mate. I. iv. V. 1, 2.

奕 *yih*

(1) 奕奕. To be in long trains. II. iii. V. 4. So perhaps 有奕, in IV. iii. I., of a dance, or=orderly. (2) To be all unsettled. II. vii. III. 1. (3) To be grand-looking. II. v. IV. 4: III. iii. VII. 1, 2: IV. ii. IV. 9.

奚 *he*

奚斯, a name. IV. ii. IV. 9.

奠 *teen*

(1) To set for 1—4: II. —offerings in sacrifice. I. ii. ve 卿士, av. 2. (2) To put down. II. II. iv. IX. 4: II.

奧 *yuh*

(1) A recess of a stream. I. v. I. 1— (2) 士子, rm. II. vi. III. 3.

奪 *t'oh*

To take away violently. III. iii. X. 2.

奭 *shih*

Red. 有奭, to be red. I. iii. IV. 1; vi. IX. 1.

奮 *fun*

(1) To spread the wings. I. iii. I. 5. (2) To rouse. III. iii. IX. 4. Vigorously. IV. iii. IV. 1.

𡇗 *pe*

To be hated. III. iii. I. 6.

THE 38th RADICAL. 女

女 *neu*

*Sape.* (2), 2, girl, a young lady. I. i. 1—3; IV. 1: ii. XII. 1, 2; iii. XVII. 1, 2; v. 3, 4 (女也=I); vii. IX. 1, 2; XIX. 1, 2; XXI. 1, 2; *et sape.* But it also means a bride, a young wife, and also a wife. I. ix. I. 1: II. vii. IV. 1, 2: I. vi. V. 1—3; vii. VIII. 1: II. i. IX. 1, 2; vi. VII. 2: III. i. III. 2; *et al.* 女子, a female child. II. iv. V. 9; but it also means—a young lady, I. iii. XIV. 2; iv. VII. 1, 2; and a woman generally I. iv. X. 3; v. V. 2. (2) Young, tender. I. xv. I. 3; though perhaps 女桑 there means the female mulberry tree. (3) 織女, the name of a constellation in Aquila. II. v. IX. 3.

汝 *nu*

For 汝, you. I. ii. VI. 2, 3; iii. XVII. 3; vii. IV. 1; XI. 1, 2; XVIII. 1; ix. VII. 1—3; xv. II. 2: VI. 2, 3; II. v. VII. 1; vi. III. 1; *et al.*

好 *haou*

Good. I. i. I. 1; VII. 2; iii. VII. 4; vii. III. 2; VIII. 2; viii. II. 2 (to be skilful); xiii. IV. 3: II. iii. V. 2; VI. 1; iv. VIII. 2; v. V. 8; vi. VIII. 2; vii. IV. 1: III. ii. I. 5; iii. V. 8: IV. ii. III. 8; *et al.* =great, wealthy. I. ix. I. 1, 2. 好好, to be joyful. II. v. VI. 5.

好 *haou*

To love, to be friendly with; friendship. I. iii. IV. 2; XVI. 1—3; v. X. 1—3; vii. VII. 2; VIII. 3; x. VII. 2; X. 1, 2: II. i. IV. 5; iv. V. 1; vi. III. 5: III. iii. III. 6; *et al.* 作好, to look pleased. I. vii. V. 3.

如 *joo*

*Passim.* About 150 times. (1) As, as if. I. i. X. 1, 3: ii. XII. 2; XIII. 2: iii. I. 1, 5; v. I. 1: xi. VI. 1—3; II. v. IV. 2; V. 7; vii. III. 3; IX. 5; *et saepissime.* 不

如, not to be as, not to be equal to. I. vii. III. 1, 2, 3; x. VI. 1, 2; IX. 1, 2: II. i. IV. 5; v. V. 2, 7; VIII. 3; *et al.* So

莫如, III. iii. V. 6. 如是 often repeated in the same line, the members of which may be blended in one comparison. I. v. I. 3; III. ii. X. 6; iii. I. 6; IX. 3, 4, 5; *et al.* 如一, —see 一. 如何

and 如之何, —see 何. 乃如, but. I. iii. IV. 1—3; iv. VII. 3. Wang Yin-che explains 如 in many cases as=

而, and instances in the She, I. iii. I. 1, 耿耿不寐如有隱憂(=而 [and] 有隱憂), and II. iii. V. 6, 舍矢如破(=舍矢而破);

but in these passages 如 means—as if. (2) Like,—our *ly*, making descriptive adjectives. I. iii. XII. 4; iv. III. 3; vii. XX. 2; viii. I. 2; *et al.* (3) Used in oaths, after 有;—our *by*. I. xi. VI. 3, where yet the literal rendering has to be supplemented.

A female ancestor. In the She, always associated with 祖 II. iv. V. 2: IV. i. [ii.] IV.; [iii.] V.

At ease. =to seat and place at ease. II. vi. V. 1.

To be agitated. II. vi. IV. 3.

A younger sister. I. v. III. 1. =a young lady. III. i. II. 5.

A wife. I. iii. IX. 3; v. III. 1; viii. VI. 3, 4; xii. III. 2, 3; xv. V. 1: II. i. IV. 7, 8; iv. IX. 4: III. i. VI. 2; iii. VII. 4: IV. ii. IV. 8.

The beginning, in the beginning; the earliest; to begin. I. iii. IX. 3; xv. I. 7: II. v. IV. 2; V. 2 (始者): III. i. III. 3; VIII. 1; ii. I. 8: iii. X. 4: IV. ii. II. 3; IV. 2.

An elder sister. I. iii. XIV. 2.

姊 *tsze*

(1) 姑, XIV. 2. (2) 姑, Nov, temporarily, II. 2, 3.

大嫂, A surname, II. iv. VII. 8.

同姓, of the same surname, I. x. VI. 2.

百姓, a designation of the people, II. i. VI. 5; iv. VII. 6. (2) = grand-

姓, I. x. XI. 2.

委蛇, repeated, I. ii.

委化, and 委化, in the phrases VII. 1-3, and 委化, in III.

委, descriptive of ease and self-possession, A surname. Of the House of Tse, I.

姜, iv. IV. 1; v. III. 4 (姜姜), ix. 1, 2; xii. III. 3. Of a more ancient house.

姬, III. i. III. 2; VI. i. I. 1; IV. ii. IV. 1.

姬, All the Kiang claimed to be descended from Shin-nung.

姝, Beautiful, I. iii. XVII. 1; viii. IV. 1, 2. Admirable, I. iv. IX. 1-3.

姝, A surname, III. iii. VII. 5.

婕, A sister-in-law, I. v. III. 1.

姬, The surname of the House of Chow, I. ii. XIII. 1; iii. XIV. 1, 2, 3. In this last passage, it = a lady of distinction.

姻, ally associated with 昏, marriage, affinity by marriage, I. iv. VII. 3; II. iv. IV. 1, 2; VIII. 12; vii. IX. 1.

亞, —see 亞.

城, Name of an ancient State, IV. iii. IV.

有城, (1) To be terrible, II. v. IV. 1. Generally joined in this sense with 疾, II. iv.

威, majesty, II. iii. IV. 4. In the phrase 威儀, to go sauntering and dancing along, I. xii. II. 1, 2.

娛, To be pleased, I. vii. XIX. 2.

娉, Young ladies accompanying a bride to her harem, III. iii. VII. 4.

重, To trail along, = to wear, I. x. II. 1.

重, To be annoying, II. vii. IX. 7.

姁, See 姁.

姁, To be lovely, beautiful, I. vii. XX. 1, 2; viii. XI. 2.

姁, VOL IV.

婦, A woman, a wife, I. v. IV. 3; xv. I. 1.

婦子, wife and children; III. 3; II.

婦, vi. V. 3, 5; VII. 3; VIII. 4; III. i. VI. 1;

婦, III. X. 3, 4 (夫婦, men and women;

婦寺, women and eunuchs); IV. i.

婦, [III. V.

婦, A match-maker, a go-between, I. v.

婦, IV. 1; viii. VI. 4; xv. V. 1.

婦, To love, III. i. VI. 1; IX. 4; II. V. 4;

婦, VII. 7, 8; IV. i. [III. V. 媚子, fa-

媚, Favour, I. xiv. II. 3.

媚, To be married;—of the lady, III. i. II. 2.

媚, The name of the mother of How-tsch.

媚, III. ii. I. 1; IV. ii. IV. 1.

媚, To become wife to, III. i. II. 2.

媚, Beautiful, admirable, I. iii. XIV. 1;

媚, XVII. 2; viii. XI. 3; II. vii. IV. 1.

子, THE 30TH RADICAL.

子, Nearly 350 times. (1) A son.

子, I. ii. XIII. 2, 3; iii. VII. 3, 4; ix.

子, IV. 1; II. iv. V. 8 (男子); v. IX. 5;

子, et scape. As sons, III. i. VIII. 1.

子, and sometimes 孫子, sons and grand-

子, sons, descendants, I. v. I. 1-3; II. vii.

子, VI. 2; III. i. I. 1, 4; VII. 4; II. III. 8; v.

子, 2; iii. II. 6; I. [IV. V; et al. So,

子, —see 公, 童子, a youth, I. v. VI.

子, 1, 2. 天子, —see 天. As a verb, to

子, treat or consider as son, to make king.

子, IV. i. [VII. VIII. IV. 7. (3) A daugh-

子, ter, I. v. III. 1; viii. VI. 1, 2; xii. II. 1;

子, III. i. II. 4, 5, 6; iii. VII. 4. (3) The

子, young of a family, I. xv. I. 1; II. i. IV. 7;

子, v. II. 8; vi. VII. 3; VIII. 4. (4) The

子, young of birds, I. xiv. III. 1-4; xv. II. 1.

子, Of insects, II. v. II. 8. (5) An officer, a

子, gentleman. In this usage, it must often

子, be translated by you, I. iii. XIX. 1, 2; iv.

子, IX. 1-3; v. IV. 1; IX. 1-3; vi. IX. 1,

子, 2; vii. I. 1-3; vii. I. 1-3; vii. I. 1-3;

子, 1-3; XII. 1, 2; XIII. 1, 2; XIV. 1, 2;

子, XVII. 1, 2; XX. 2; viii. I. 3; xiii. II. 2,

子, 3; III. 1-3 (you, O tree); et scape. So,

子, Most of the cases

子, —see 子.

子, 83



of 之子 (see 之) belong to this usage, but in I. vi. IV. 1-3, 之子 = the members of one's family. 小子, — see 小. 君子, — see 君. 宗子, — see 宗. (6) A young lady; — a bride; a married lady. I. i. VI. 1-3; IX. 2, 3; ii. XI. 1-3; iii. III. 1-3; VI. 3, 4; iv. III. 1; viii. IV. 1, 2; IX. 1-3; X. 1-4. In I. x. V. 1-3, a lady is the speaker, and 子 must be translated in the 1st person.

女子, — see 女. (7) Occurs in designations. 子仲, — see 仲; 子嗟, — see 嗟; 子國, — see 國; 子都, — see 都; 子充, — see 充. After designations, it is equivalent to our Mr.

I. vii. II. 1, 2; II. iv. IX. 4; v. VII. 7. 孟子 in this last instance is, perhaps, the two characters together, the designation.

(8) In clan-names. 子車, I. xi. VI. 1-3: 子仲, I. xii. II. 1. (9) The surname of the ducal House of Sung. I. xii. III. 3. (19) 舟子, a boatman. I. iii. IX. 4. This might come under I.

(1) Half a man III. iii. IV. 3. (2) 子, descriptive of a flag-staff rising conspicuously. I. iv. IX. 1-3.

*Sepe.* Very, greatly. A favourite adverb in the *She*; occurs fully 60 times. I. i. X. 3; vii. VI. 2; xi. II. 1, 2; III. 2, 3; xv. I. 3; III. 4; IV. 1-3; II. i. I. 2; IV. 2; VI. 1; III. ii. III. 5; VIII. 3; X. 6; IV. ii. III. 7; et al.

To love, to take care of. III. ii. I. 3.

To be among. I. vii. XIX. 1.

To repose confidence in; confidence. III. i. I. 7; IX. 2, 3 (王之孚, the confidence due to a king).

To be filial: filial duty; filially. II. i. VI. 4; iii. III. 6; vi. V. 2, 4; III. i. IX. 3, 4; X. 3; ii. III. 5; VIII. 5; IV. i. [ii.] VII.; VIII. [iii.] 1; ii. III. 4; IV. 4.

The eldest. I. iv. IV. 1-3; vii. IX. 1, 2. 孟子, a designation. II. v. VII. 7.

(1) A grand-son, but generally = descendant. 孝孫, the filial descendant; — presiding at sacrifices. II. vi. V. 2, 4, 5; III. i. X. 8; IV. ii. IV. 2, 3, 4; iii. I. II.; V. 1. 子孫, see 子. 曾孫, — remote descendant. II. vi. VI. 1, 3, 4; VII. 3, 4; VIII. 1; III. B. II. 4; IV. i. [i.] II.

(2) A grand-daughter. I. ii. XIII. 2, 3.

(3) A son-in-law. I. ii. VI. 2.

孫  
sun  
季  
ke

= 遜. To be humble. I. xv. VII. 1, 2.

(1) The third in order of birth; but used generally in the sense of younger.

子季, my young son. I. ix. IV. 2. 季

女, a young lady, married or unmarried.

I. ii. IV. 3; xiv. II. 4; II. vii. IV. 1. (2)

王季, king Ke. III. i. II. 2; VII. 3, 4.

To learn. IV. i. [iii.] III.

= to be childlike, happy as children. II. i. IV. 6.

Calamities. II. iv. IX. 7.

學  
hēoh  
孺  
joo  
孽  
nēeh

# THE 40TH RADICAL. 宅

A residence, where one resides. II. iii. VII. 2; III. iii. V. 2. = a country for

settlement. III. i. VII. 1. 徐宅, the region of Sen. IV. ii. IV. 7. To occupy, to inhabit. III. i. X. 7; IV. iii. III.

The sides of a house under the eaves. I. xv. I. 5; III. 2. 土宇, and 宇 alone, = territory. III. ii. VIII. 3; iii. III. 4; IV. ii. IV. 2, 8. = to choose a site for a settlement. III. i. III. 2.

To keep, to guard. II. iv. IX. 6.

(1) To be at rest, to be tranquil and at ease. II. i. IV. 5; iii. VII. 2; iv. V. 5; VII. 1, 2; vi. III. 4 (安處), 5 (安息):

III. ii. IX. 5; VIII. 1. To secure tranquillity or ease. I. x. IX. 1, 2; IV. iii. V. 7. = to be firmly made. II. iii. III. 5.

安安, to proceed in a leisurely way. III. i. VII. 8. (2) How. II. v. VIII. 3 (安在).

The name of a State. I. iii. VI. 2; v. VII. 1, 2; xii. III. 3.

To finish. III. iii. VII. 6.

(1) To honour, to be honoured. III. ii. IV. 4; VI. 4; iii. IV. 2. 宗周 and 周宗, — see 周. It is used for 宗

廟, the ancestral temple, the most honoured place, in III. ii. IV. 4; but in II. ii. X. 2 some royal apartment for feasting seems to be intended. 宗室, in I. ii. IV. 3, means the ancestral temple, or some chamber of it. 宗公, the honoured dukes, the ancestors of king Wan. III. i. VI. 2. (2) Clans, — all descended from a common ancestry. III. ii. X. 7. In the same stanza, 宗子 denotes the circle of the king's relatives, all having the same surname with him. (3) The

宅  
tsih

宇  
yu

宇  
show

安  
gan

宋  
sung

完  
wan

宗  
tsung

子  
kēeh

孔  
kung

字  
tze

存  
tsun

孚  
foo

孝  
hēou

孟  
mang

孫  
sua





To respond to, in response. III. III. I. 3;  
III. 13; VIII. 6; IV. I. III. 1; (III) XI.  
To correspond to. III. I. VIII. 5;—in law  
to be a match, a ruler equal to the case.

尊卑對

THE 42D RADICAL. 小

Small. I. H. X. 1, 2; xi. III. 1; II. III. VI. 4; v. VII. 3; et al. A hide. III. II. IX. 1-5. 小人, the small men, the common people. II. I. VII. 6; v. IX. 1; VII. IX. 6; but=small, mean, men in II. v. VII. 4. So 羣小, in I. III. 1. 4. 小, small and great=all. II. v. VI. 6; III. III. I. 6. 小東, the small States of the east. II. v. IX. 2. 小子, young men. III. I. VI. 5. =as children, III. III. II. 6. The same phrase is used as a designation of comrades in III. II. IX. 4; X. 4. =you, my son. III. III. II. 8, 10, 12. Used by the king of himself. III. III. VII. 4; IV. I. [III.] 1; II. III. 小, carefulness; to be careful; carefully. II. IV. VIII. 1; v. II. 6; III. I. 8; III. VI. 2. Rew. I. III. I. 4.

尚 shang  
To add, or append to. I. VIII. III. (1) Still. I. vi. VI. 1-3; III. III. 1-6. (尚平), 7; II. 5; XI. 7. (3) To wish. II. vi. X. 1, 2. Would that. I. vi. VI. 1-3; II. v. IX. 3. (4) To approve. III. III. II. 4. (5) =尚, an auxiliary, to be taken with the verb that follows it. II. v. III. 6, 6.

THE 43D RADICAL. 尤

An evil cause. II. v. X. 4. =訖, to blame. I. iv. X. 8, 4. A shaggy dog. I. II. XII. 3.

虺 huai  
To go or come to. I. III. X. 4 (=as to); II. IV. 1, 2; III. II. 1, 4; III. IX. 2; IV. I. [III.] II. 3. To have swollen legs. II. v. IV. 6. Should be made with 犮.

尸 she  
(1) A representative, or personator, of the dead at sacrifices. II. vi. V. 5; VI. 3. 尸, the personators of the ancestors of the kings of Chow. III. II. III. 3; IV. 1-6; X. 5. (3) To superintend. I. II. IV. 3; II. iv. 1, 3. A clan-name. II. iv. VII. 1-3; VIII. 1. 8; III. III. IX. 2. A cubit;—to measure with a cubit. IV. II. IV. 9. The tail. I. X. 3; xv. II. 4; VII. 1, 2; II. VII. 2. =the last. 殳, fragments, a remnant. I. III. XII. 4.

尾 wei  
To tread on. I. VIII. IV. 1, 2 (履). I. v. I. 6; II. 6; IX. 1, 2; VIII. V. 8; III. I. I. 1. To tread in my footsteps; ix. I. I. 1.

局 ju  
(1) To stoop, to bend the body. II. iv. VIII. 6. (2) To curl, to be twisted. II. VIII. II. 1 (子髮曲局).

居 ju  
I. vii. III. 1. A settlement, a residence, et scape. 居人, occupants, inhabitants. III. II. VI. 5; III. V. 5; VII. 5. The central, settled parts of the kingdom. III. III. XI. 1. To stay, to rest, to abide. II. I. VII. 4. Joined with 處, I. vii. VI. 3; II. iv. V. 2;—with 啟, II. I. VII. 1; VIII. 4;—with 止, II. iv. I. 1;—with 息, II. VI. I. 4;—with 康, III. II. VI. 1. An abode, meaning the grave. I. x. XI. 4. =the duties of one's position. I. x. I. 1; and perhaps, II. iv. X. 2. =to become (to dwell in, used metaphorically). II. VII. IX. 7. (2) Only. II. vii. X. 3. 居然, easily. III. II. I. 2. (3) Tranquilly, well-pleased. III. II. I. 8. (4) 安居, unkindly. I. vii. VII. 1. (5) A particle, untranslatable. I. III. I. 5; IV. 1-3. In this usage it is followed in the other member of the line, by 諸, used similarly. To come, to reach to. II. iv. VII. 5; v. III. 4; vii. VIII. 2. A hamlet. III. III. I. 3; X. 1; IV. II. IV. 2.

屈 qu  
To make to bend, to subdue. IV. II. III. 3. A house. I. H. VI. 2; xi. III. 1 (板屋, a plank-house); X. 1; xv. I. 7; II. iv. VII. 3, 18. =a roof. II. iv. IX. 5. 漏, a window. III. III. II. 7. To groan. III. II. X. 5 (殿果).

展 zhan  
To count pure; to condescend or stoop to. I. III. X. 3; iv. III. 2. Truly. I. III. VII. 2; iv. III. 3; VII. XI. 2; II. III. V. 8. (2) Now read in 1st tone. A robe of State. I. iv. III. 2.

展 zhan  
To remove. III. I. VII. 2. The name of a place. III. III. VII. 3. Frequently, constantly. II. iv. VII. 10; v. IV. 3; vii. VI. 3, 4; III. I. III. 6; IV. I. [III.] IX.

履 lv  
(2) To tread on. I. VIII. IV. 1, 2 (履). I. v. I. 6; II. 6; IX. 1, 2; VIII. V. 8; III. I. I. 1. To tread in my footsteps; ix. I. I. 1.

履 lv  
The name of a place. III. III. VII. 3. Frequently, constantly. II. iv. VII. 10; v. IV. 3; vii. VI. 3, 4; III. I. III. 6; IV. I. [III.] IX.

履 lv  
(2) To tread on. I. VIII. IV. 1, 2 (履). I. v. I. 6; II. 6; IX. 1, 2; VIII. V. 8; III. I. I. 1. To tread in my footsteps; ix. I. I. 1.

履 lv  
(2) To tread on. I. VIII. IV. 1, 2 (履). I. v. I. 6; II. 6; IX. 1, 2; VIII. V. 8; III. I. I. 1. To tread in my footsteps; ix. I. I. 1.

屨  
keu  
屨  
shuh  
屨  
chuh

ii. I. 1; II. 1 (踐履). (2) 一禮, paths of duty to be trodden. IV. iii. IV. 2. (3) Emolument, dignity. I. i. IV. 1—3.

Shoes. I. viii. VI. I; ix. I. 1; II. v. IX. 2.

To be joined to, to accord with. II. vii. IX. 6.

To have a connexion with; to be near to. II. v. III. 3, 8.

## THE 46TH RADICAL. 山

山  
shau

(1) A hill, a mountain. I. ii. III. 2, 3; VIII. 1—3; iii. XIV. 1; iv. III. 1; VI. 2; vii. X. 1, 2; viii. VI. 1; xv. III. 1—4; et saepe. 南山, —see 南. 泰山, mount T'ae, in the pres. Shan-tung. IV.

ii. IV. 6. 景山, mount King, near which was the capital of the Shang dyn. IV. iii. V. 6. 山川, hills and streams. II. viii. VIII. 1, 2. 山土田, hills, lands, and fields, = territory. III. iii. VIII.

5. (2) 山甫, a designation. III. iii. VI. 1—8.

A hill bare of vegetation. I. ix. IV. 2.

岷  
k'e  
岷  
k-

(1) Mount K'e, at the foot of which was the plain of Chow. III. i. III. 2; VII. 6; IV. i. [I.] V.; ii. IV. 2. (2) 岐嶷, to look majestic and intelligent. III. ii. I. 4.

岡  
kang

The ridge of a hill; a hill. I. i. III. 3; ix. IV. 3; II. i. VI. 3; iv. VIII. 4; vii. IV. 4; III. i. VII. 6; ii. VI. 3, (to ascend a ridge) 5; VIII. 9; IV. ii. 4 (= hills).

Rugged. IV. i. [I.] V.

岨  
tsau

A wooded hill. I. ix. IV. 1.

岨  
hoo岸  
gan

(1) The high banks of a river. I. v. IV. 6; II. iv. IX. 3. (2) Used for the height, or highest point, of virtue. III. i. VII. 5. (3) = A prison. II. v. II. 5.

To accumulate. III. iii. V. 6.

峙  
che峨  
go嶽  
ts'au崇  
ts'au崇  
ts'au崇  
ts'au崇  
ts'au崇  
ts'au

峨峨, with solemn gravity. III. i. IV. 2.

Name of a hill in Ts'e. I. viii. II. 1—3.

(1) To be high. IV. i. [ii.] V.; [iii.] VI. To reach the highest point. III. ii. IV. 4. (2) To honour. IV. i. [i.] IV. (3) The name of a State. III. i. VII. 7, 8; X. 2. (4) 一終, all, the whole of. I. iv. VII. 2; v. VII. 2.

Craggy masses. II. iv. IX. 3.

崔  
ts'ui

(1) 崔嵬, a rock-covered height. I. i. III. 2; II. v. VII. 3. (2) 崔崔, descriptive of a hill, high and large. I. viii. II. 1.

To be large and high. III. iii. V. 1.

崧  
sung崩  
pang

(1) To fall, to slip,—as a mountain. II. i. VI. 6; iv. IX. 3; IV. ii. IV. 4. (2) Used of a flock infected with disease. II. iv. VI. 3.

To be high and rocky. In the phrase 崔嵬,—see 崔.

A hill, long and narrow. IV. i. [iii.] XI.

岐嶷,—see 岐.

A term applied to the five most famous mountains in China. III. iii. V. 1; IV. i. [i.] VIII; [iii.] XI.

The top of a mountain. I. x. XII. 1.

巖巖, descriptive of masses of rocks. II. iv. VII. 1; IV. ii. IV. 6.

A hill-top. III. ii. VI. 2.

## THE 47TH RADICAL. 川

川  
ch'uen

A stream. II. i. VI. 3; iv. IX. 3 (百川); viii. VIII. 1, 2; III. iii. VII. 5; IX.

5. 山川, III. iii. IV. 5; IV. ii. IV. 3.

巢  
ch'au

A nest. I. ii. I. 1—3; xii. VII. 1.

## THE 48TH RADICAL. 工

工  
kung

(1) To be skilful, able. II. vi. V. 4, 5. (工) = 官, officers. IV. i. [ii.] I (臣工).

左  
ts'o

(1) The left; in the left hand; to the left. I. iii. XIV. 3; x. X. 1; II. vii. II. 2; viii. V. 7; I. vi. III. 1, 2; ix. I. 2. 左右,—see 右. (2) The charioteer, on the left of the spearman in a chariot. I. vii. V. 3.

巧  
k'au

Artful; skilful. I. v. III. 2; V. 3; viii. XI. 1; II. iv. X. 5; v. IV. 5.

差  
ch'au

To choose. I. xi. II. 2; II. iii. VI. 2.

差  
ts'ze

參差, the app. of plants growing of different heights. I. i. I. 2, 3. 差池, descriptive of being uneven. I. iii. III. 1.



ments of music blending together. IV. iii. I., and to well-tempered soups, II.

**平** **平平**, to be discriminating and able. II. vii. VIII. 4.

**年** A year, years. I. xv. III. 3. **萬年**, 10,000 years, or myriads of years, = for ever, is frequent. I. xiv. III. 4; II. vi. VI. 3; IX. 2, 3; vii. II. 1-4; III. i. IX. 5; ii. III. 1, 2, 6, 7; *et al.* **豐年**, plentiful years. II. iv. VI. 4; IV. i. [ii.] IV.; [iii.] IX.; iii. II. So, **有年**, II. vi. VII. 1; and **康年**, IV. i. [ii.] I.

**并** All together. II. iv. VIII. 3.

### THE 52d RADICAL. 玄

**幽** (1) Dark, gloomy. II. i. V. 1. (2) To be of a dark colour. II. viii. IV. 3; X. 4. (3) **幽幽**, descriptive of a hill, sombre in the distance. II. iv. V. 1.

**幾** (1) To be near. = **近**. III. iii. X. 6. **庶幾**, to approximate to. What is approximated to generally follows; but in II. vii. IV. 3, the phrase stands absolutely, = to be in a tolerable condition. II. vii. III. 1, 2; IV. i. [ii.] III. (2) = **期**, to expect, what might have been calculated on. II. vi. V. 4.

**幾** (1) How. In the phrase **幾何**, to be few. II. v. IV. 6. (2) A little time. I. viii. VII. 3; II. vii. III. 3.

### THE 53d RADICAL. 广

**序** Order; to arrange in order. III. ii. II. 3; III. 5; IV. i. [i.] VIII. **繼序**, continuing the order, successor. IV. i. [i.] IV.; [iii.] I.

**底** To come to. II. iv. I. 2. (**底止**, to come to a stop). So, in II. v. I. 2; or perhaps **底** here = **止**, to end.

**庖** A kitchen. II. iii. V. 7.

**庚** (1) A calendaric stem-character. II. iii. VI. 2. (2) **倉庚**, an oriole. See **倉**.

(3) **長庚**, Lucifer, the morning star. II. v. IX. 6.

**序** To provide. IV. i. [ii.] I.

**度** Measures. III. iii. II. 5. **無度**, beyond measure. I. ix. II. 1.

(1) To measure, to estimate, to calculate. II. v. IV. 4; III. i. VII. 1, 6; ii. VI. 2; iii. II. 7; IV. ii. IV. 2. To be measured,

to be according to rule. II. vi. V. 3. **帝度其心**, God gifted him with the power of judgment. III. i. VII. 4. **容度**, —see **容**. (2) To throw the earth into building frames. III. i. III. 6.

**庭** (1) The open court, or courtyard, in a palace. I. iii. XIII. 2; viii. III. 2; ix. VI. 1-3; II. iii. VIII. 1-3; iv. V. 5; v. I. 3; *et al.* **不庭方**, States whose princes do not appear at court. III. iii. VII. 1; IX. 6. (2) To grow up straight. II. vi. VIII. 1.

**庶** (1) All,—forming the plural; numerous; in abundance. I. ii. IX. 1-3; v. III. 4; II. i. VI. 1; vi. III. 2; V. 3; *et al.* **庶民**, the people. II. iv. VII. 4; v. II. 3; III. i. VIII. 1; iii. II. 6. **庶人**, ordinary people. III. iii. II. 1. (2) Used adverbially, or as a conjunction. It may be, peradventure. I. viii. I. 3; II. v. IV. 2; III. ii. I. 8; iii. II. 12; VIII. 2. If but, would that. I. xiii. II. 1-3; II. iv. X. 2. **庶幾**—see **幾**.

**康** (1) To be joyful; tranquil, at ease; to bring to tranquillity. I. x. I. 1-3; II. vii. VI. 2; III. ii. VI. 1; VIII. 4; IV. i. [i.] V. = to rest idly. IV. i. [i.] VI. **康年**, a fruitful year, or to bless the year. IV. i. [ii.] I. = prosperity. IV. iii. II. (2) The honorary title of king Kang. IV. i. [i.] IX.

**庸** (1) To be engaged in service. I. vi. VI. 3. To use, = to travel. I. viii. VI. 2. (2) Service, merit. III. iii. V. 3. (2) A large bell. IV. iii. I. Should have **金** at the side. (3) A surname. I. iv. IV. 2. (4) **附庸**, a small State, attached to, or dependent on, a large one. IV. ii. IV. 3.

**庸** Stacks in the fields. II. vi. V. 1; VII. 4.

**廩** A stable. II. vii. II. 3, 4.

**廓** Large;—meaning large States. III. i. VII. 1.

= a farm. I. ix. VI. 1.

**廟** An ancestral temple. II. v. IV. 4; III. i. III. 5; VI. 3; iii. V. 4; IV. i. [i.] I; II. IV. 9. **寢廟**—see **寢**.

**廢** To be degenerated. II. v. X. 4. To let come to naught. III. iii. VII. 1. To remove. II. vi. V. 5.

**廣** To be broad or wide; to be large; to enlarge. I. i. IX. 1-3; v. VII. 1, 2; II. iii. III. 3; IV. i. [ii.] VII.; ii. III. 5.

**廩** A granary. IV. i. [ii.] IV.

**廩** Field-huts. II. vi. VI. 1. To erect booths. III. ii. VI. 2.



1-3; X. 1-3; *et al.* Following verbs and adjectives, it everywhere gives a vivid, descriptive force to the lines. *E.g.* I. iv. 1, 2. We must sometimes translate it by—they, as in II. iv. VIII. 12; and by then, as in II. iv. IX. 1, where **彼此** = then and now.

**往** *wang* To go to. I. iii. 1, 2; V. 2; vii. XVII. 1, 2; XXI. 1, 2; II. i. VII. 6; VIII. 4; v. IV. 5; IX. 2; vi. III. 2, 3; V. 2; III. iii. III. 3; V. 6. The correlation of **往來** occurs in several of these instances.

**征** *ching* (1) To go. I. ii. X. 1, 2. To go on a commission. II. iii. VII. 1. Used of the march of time. II. v. II. 4. (2) To go on a military, punitive expedition. I. xv. III. 3; IV. 1-3; II. iii. III. 1, 2; V. 8; vi. III. 1; IV. ii. III. 6. To correct. III. iii. IX. 5. **征夫**, an envoy and his suite, II. i. III. 1; an officer, a soldier, IX. 2, 3, 4; viii. X. 2, 3; III. iii. VI. 7.—The meaning in III. iii. III. 12 is uncertain. Probably, = *doings*.

**徂** *tsou* (1) To go to. I. v. IV. 4; xv. III. 1-4; II. iii. V. 1; iv. IX. 6; vi. III. 1; V. 4, 5; in III. iii. III. 12 is uncertain. Probably, = *doings*. **徂旅**, the advancing troops, III. i. VII. 5. = henceforth. IV. i. [iii.] X. = to be fleet. IV. ii. I. 4. (2) **徂來**. The name of a hill in Loo. IV. ii. IV. 9.

**律** *leuh* **後** *how* **律律**, to be high and steep. II. v. VII. 6. Afterwards. I. ii. XI. 1; II. vii. X. 1, 2, 3. After nouns, = our preposition *after*, with and without **之** between them. I. x. XI. 4, 5; II. iv. VIII. 2. **我生之** the after part of my life. I. vi. VI. 1-3. The future; descendants, posterity. I. iii. X. 3; II. ii. VII. 5; v. III. 8; vii. IX. 5; III. ii. IV. 5; IV. i. [ii.] VII. 8; X. [iii.] IV. 5; iii. V. 5 (**後生**). **後車**, a second blessing. II. vi. V. 6. an attendant carriage. II. viii. VI. 1-3. **先後**, first and last. III. i. III. 9. **自我後**, after me. III. iii. X. 7. Name of a province. III. iii. IX. 2, 3, 5, 6; IV. ii. IV. 7.

**徐** *seu* **徒** *tsu* (1) To go on foot. II. viii. III. 3. Foot soldiers. II. iii. V. 3, 7; III. iii. V. 7; IV. ii. III. 7; IV. 5. (2) Followers, adherents. II. v. IV. 6. = rowers. III. i. IV. 3. (3) the superintendent of the multi-tude, the minister of Instruction. II. iv. IX. 1; III. i. III. 5. To get. I. iii. XVIII. 3; ix. VII. 1, 2; XXII. 1-3; xv. V. 1; *et al.* To get to be. I. viii. VI. 1. **得罪**, to offend. II. x. 6. To get on. II. v. 1, 3. To get at. II. v. 5.

**從** *ts'ung*

(1) To follow; to pursue. I. ii. VI. 3; iii. V. 2; viii. II. 1-3; VI. 2; x. III. 1, 2; xi. II. 1; IV. 1-3; xii. IX. 1; III. iii. I. 5; II. 3; VII. 4; IV. ii. III. 1; *et al.* **從事**, to discharge one's business. II. iv. IX. 7; vi. I. 1. **率從**, to follow. II. viii. VIII. 4; IV. ii. IV. 6, 7. = and so. III. ii. III. 8. = hunting grounds. II. iii. VI. 2. To follow to the grave, — be buried with. I. xi. VI. 1-3. (2) From; — after the word it governs. II. iv. VIII. 3; X. 7.

**從** *tsung* **從** *tsung* **御** *yu*

To plough lengthwise, — from north to south. I. viii. VI. 3 (**衡從**). Followers; attendants. I. viii. IX. 1-3.

(1) To drive a chariot; charioteers; chariot-men. I. vii. IV. 2; II. iii. V. 7; viii. III. 3; III. iii. V. 7; IV. ii. III. 7. (2) To set before, — as viands. II. iii. III. 6; VI. 4. (3) An attendant. III. ii. II. 2. **誓御**, a familiar attendant. II. iv. X. 4. **傳御**, a principal officer. III. iii. V. 3. (4) To provide against. I. iii. X. 6. (5) To have at one's side. I. vii. VIII. 2 (**在御**). To meet. I. ii. I. 1. = to invoke. II. vi. VII. 2. III. i. VI. 2 is doubtful; and, indeed, the pronunciation, in the other cases, was not peculiar anciently. All round, universally. I. iii. XV. 2, 3; II. i. VI. 5.

**御** *yu*

**偏** *p'ien* **復** *fuh*

(1) To come or go back, to return. I. xv. VI. 3; II. iv. III. 1-3; IV. I. 2. Again. III. ii. VI. 2. To get back, to recover. IV. ii. IV. 8. (2) = never to leave. II. v. VIII. 4. To promote repeatedly. III. iii. III. 11. (2) A hut like a kiln. III. i. III. 1. (4) **復關**, a place in Wei. I. v. IV. 2. (1) To be small, decayed. I. iii. I. 5; XI. 1, 2; xv. I. 2. Used of the sun or moon in an eclipse. II. iv. IX. 1. (2) = **非**, it is not that... I. iii. I. 1. = **無**, if not, without. I. iii. XI. 1, 2. **寧**..... **微**, it is better that... than that... II. i. V. 2. (3) Ulcerated legs. II. v. IV. 6. *Passim*. Virtue, virtuous. I. iii. IV. 3; VIII. 4; X. 1, 5; xv. VII. 2; II. i. I. 2; ii. VII. 3, 4; *et sepe*. Used for conduct generally. I. v. IV. 4; II. viii. V. 7. Good conduct. II. i. V. 3 (**失德**); VI. 5. Kindness. II. iv. X. 1; v. VIII. 4; III. ii. III. 1. **涇德**, insolent dispositions. III. iii. I. 2. (1) To arrange the land according to a system of mutual cultivation. III. ii. VI. 3 (**徹田**); iii. V. 3; VIII. 3 (**徹**). **土**. (2) To be perversive, explicable.

**微** *we*

**德** *th*

**徹** *chek*





恤  
seuh

(1) To pity, to feel sorrow; sorrow. II. i. IX. 4, iv. I. 1—3; v. VIII. 3: III. iii. III. 5. (2) To regard, to care about. I. iii. X. 3: II. v. III. 8.

恥  
ch'e

To be ashamed, shame. II. v. VIII. 3; vii. VI. 5.

恩  
gān

Kindness. 恩斯, kindly. I. xv. II. 1.

恪  
k'oh

To be reverent. IV. iii. I.

惆  
t'ung

To be dissatisfied. III. i. VI. 2. 哀惆, — alas! III. iii. III. 7.

恭  
kung

To be humble to, to be respectful. II. v. II. 6; III. 3 (恭敬); vii. VI. 3 (其恭, their reverence, they in their respectfulness); III. i. VII. 5; iii. II. 9; IV. 7 (敬恭): IV. iii. I (温恭).

息  
seih

(1) To rest. I. ii. VIII. 2; vii. XII. 2; x. XI. 2; xiv. I. 2: II. v. IX. 3; vi. I. 4; III. 5 (安息); vii. X. 1. (2) 奄息, —see 奄. (3) 息 used for the final 思. I. i. IX. 1.

惛  
guen

惛惛, to be full of grief. I. xii. X. 2.

悄  
ts'eaou

悄 and 悄悄; to be full of grief and care. I. iii. I. 4; xii. VIII. 1: II. i. VIII. 2.

悉  
seih

All, completely. II. iii. VI. 3.

悔  
hwuy

To repent, to regret. I. ii. XI. 1; vii. XIV. 1, 2: III. i. VII. 4; ii. II. xii. To give cause for regret. III. ii. I. 8. 悔

怒  
peih

怒, to be angry with. III. iii. IV. 6.

惛  
pei

To be disordered and distressed. III. iii. III. 13.

悠  
y'ew

Only once alone, in IV. i. [iii.] II. To be distant, far-reaching. 悠悠 (1) Descriptive of long and anxious thinking. I. i. I. 2; iii. V. 2; VIII. 3; XIV. 4; vii. XVII. 1, 2; xii. IX. 2. (2) Descriptive of length and distance. I. iv. X. 1; v. I. 1—3; x. VIII. 1—3: II. iv. IX. 8; viii. III. 1. So, 悠遠, II viii. VIII. 1, 2. (3) Descriptive of a procession as long and slow. II. iii. V. 7.

患  
huan

Calamity. IV. i. [iii.] IV.

悲  
pei

To be sad. I. xv. III. 1; VI. 4: II. i. IX. 2; vi. IV. 2: III. iii. X. 6. 傷悲 —see 傷.

悻  
k'e

Descriptive of the ends of a sash hanging jauntily down. I. v. VI. 1, 2.

悼  
t'au

To be sad. I. iii. V. 1; v. IV. 5; xiii. I. 3.

怒  
nei

(1) To be hungry. I. i. X. 1. (2) To think sorrowfully. II. v. III. 2.

情  
ts'ing

Kindliness, jolliness. I. xii. I. 1.

悵  
tan

To be all on fire in the mind. II. iv. VII. 1. With blazing fury. III. iii. IV. 5.

惕  
t'eih

惕惕, to be full of trouble and grief. I. xii. VII. 2.

懨  
cheueh

懨懨, to look very sad. I. ii. III. 2.

惟  
wei

To think solemnly,—in connection with sacrifice. III. ii. I. 7.

惠  
hwuy

(1) To be kind; kindly, I. iii. V. 2; vii. XIII. 1, 2 (惠然: II. iv. VII. 5; v. III. 7: III. iii. II. 6. To love, to cherish, to favour. I. iii. XVI. 1—3: III. ii. IX. 1—5; iii. IV. 8; IX. 1: IV. i. [i.] IV. (2) To accord with. II. vi. V. 6: III. i. VI. 2; iii. III. 8; V. 8: IV. i. [i.] II. To be docile. I. iii. III. 4.

惡  
woo

To hate; hatred. I. vii. VII. 1: II. iv. VII. 5: III. ii. V. 3: IV. i. [ii.] III.

惡  
goh

Wickedness. II. iv. VII. 8; X. 2.

惴  
chuy

惴惴, to look anxious and uneasy. I. xi. VI. 1—3: II. v. II. 6.

惛  
k'ung

(1) Solitary, helpless. II. iv. VIII. 13. (2) 惛惛, to be sad. II. iv. VIII. 3.

惛  
hwān

惛惛, noisy braggarts. III. ii. IX. 2.

愆  
k'ien

To go wrong, to err; errors. II. i. V. 3; vi. V. 4: III. ii. V. 4; iii. I. 5; II. 7. —to protract. I. v. IV. 1.

愈  
yu

More. II. vi. III. 3. 愈愈, to go on increasing. II. iv. VIII. 2.

愉  
yu

To enjoy. I. x. II. 1.

意  
k'e

To think of. II. iv. VIII. 10.

愚  
yu

To find rest. II. vii. X. 2: III. ii. IX. 4. Stupid, stupidity. II. iii. VII. 3: III. iii. II. 1; III. 10.

愛  
yue

(1) To love. I. iii. XVII. 1; viii. IV. 4; III. iii. VI. 6. (2) To grudge. I. vii. II. 1—3: III. iii. IV. 1.

感  
kan

To touch. I. ii. XII. 3.

慍  
wān

To be hated; anger. I. iii. I. 4: III. i. III. 8.

愧  
k'uei

To be ashamed. II. v. V. 3: III. iii. II. 7.

愬  
soo

To complain. I. iii. I. 2.

愼  
shin

(1) To be careful of. I. iii. III. 4; ix. IV. 1—3; II. v. VI. 3: III. ii. IX. 3; iii. II. 2, 3, 8; III. 8: IV. ii. III. 4. To guard



**車** I. xi. III. 1; II. i. VII. 4; iii. III. 1, 4, 5; IV. 4: IV. ii. III. 7. (3) Name of the wild tribes of the west. II. i. VIII. 5: IV. ii. IV. 5. (4) You, your. III. ii. IX. 4; iii. V. 7; VI. 3; VII. 1. (5) Great. III. i. III. 7 (= great affairs); VI. 4: IV. i. [i.] IV. (6) To help. II. i. IV. 4. (7) **蒙戎** descriptive of furs much worn. I. iii. XII. 3.

**成**  
shing  
ch'ing

40 times. (1) To complete. I. i. IV. 3; ii. I. 3; iii. VI. 4: II. iii. III. 2; v. VI. 1, 2; et scæpe. To be completed; the completion. I. viii. XI. 2: II. iii. V. 8; iv. X. 4; v. I. 4; et scæpe. **成人**, grown-up men, III. i. VI. 5; experienced men, III. iii. I. 7. **成**

**命**, the determinate appointment. IV. i. [i.] VI. = perfect rules. IV. i. [ii.] I. **思成**, the realization of one's thoughts. IV. iii. I.; II. (2) To make peace, a pacification. III. i. III. 9; and, perhaps, II. iv. VII. 6. (3) = to pledge. I. iii. VI. 4. (4) = **誠**, if indeed. II. iv. IV. 3. (5) The honorary title,—king Ch'ing. IV. i. [i.] IX. (6) **成湯**, T'ang, the Successful. IV. iii. V. 1.

**戒**  
kēae

**我**  
go

**戕**  
ts'ang  
**或**  
hwoh

(1) To take precautions; to be cautious. I. vii. IV. 1: II. vi. VIII. 1: III. iii. II. 4, 5; IX. 1: IV. iii. II. (2) To warn. II. i. VII. 5; vi. V. 5: III. iii. IX. 2. *Passim.* The first pronoun, personal and possessive. More than 300 times.

To injure. II. iv. IX. 5.

(1) Some; some one; something. II. iv. VI. 1; v. I. 5, 6, 7; vi. I. 4, 5, 6; V. 2, 3; VII. 1; X. 3: III. ii. I. 7; II. 1, 2: IV. i. [iii.] VI. Or III. iii. X. 1, 2. Either...or. II. iii. VI. 3. = if. II. v. IX. 5. Wang-Yin-che argues that in all these cases **或** = **有**;—and correctly. And perhaps we ought to construe in the same way. I. ii. VIII. 1; xv. II. 2: II. i. VI. 6 (In this case Yin-che says **或** is only an expletive). (2) = **又**, also, and. II. vii. VI. 5.

**戚**  
ts'eh

(1) A battle-axe. III. ii. VI. 1. (2) Distress, to be sorrowful. II. vi. III. 3. (3) To be closely related and attached. **戚戚** III. ii. VI. 1. (4) **戚施**, a hunchback. I. iii. XVIII. 3.

**戟**  
keih

**戢**  
ts'eh

A lance;—used in a chariot. I. xi. VIII. 2.

To collect. (1) To collect one's self. II. vii. I. 3. (2) To fold up,—as a bird its wings. II. vii. II. 2; viii. V. 7. (3) To call in,—as arms. IV. i. [i.] VIII.

Entirely. II. i. VI. 2.

**戡**  
ts'eh

**戡**  
ts'eh

To cut off;—meaning to be secured, to be guarded, to be restrained. III. iii. IX. 4: IV. iii. IV. 2, 6; V. 1.

**戰**  
chen  
**戲**  
he

**戰戰**, to be apprehensive. II. v. I. 6; II. 6. To joke; in jest. I. v. I. 3: II. iv. VII. 1: III. ii. X. 8 (**戲豫**).

# THE 63D RADICAL. 戶

A door. I. x. V. 3; xv. I. 5; II. 2: II. iv. V. 2.

**戶**  
hoo  
**戾**  
le

(1) To come to, up to. II. iii. IV. 3; v. II. 1; X. 7; vii. VIII. 5: III. i. V. 3: IV. i. [ii.] III.; V.; ii. III. 1—3. (2) To settle. II. iv. X. 2: III. iii. III. 16; IV. 8. (3) Miseries. II. iv. VII. 5. To do violence. III. iii. II. 1.

**房**  
fang

(1) A room. I. vi. III. 1. (2) **大房**, a large stand,—used at feasts and sacrifices. IV. ii. IV. 4.

**所**  
so

(1) A place. II. iii. VI. 2: III. iii. IV. 4; IX. 4: IV. iii. II. V. 1 (**其所**, their places, = their country). **公所**, the duke's place, where he is. I. vii. IV. 1. **我所**, our proper place. I. ix. VII. 1. So in I. x. VIII. 1; xv. VI. 2. (2) Where, the place where. I. ii. V. 1—3: II. iii. VI. 2; iv. I. 1, 2; VII. 7; X. 3; v. III. 4: III. i. V. 5; iii. III. 3, 4: IV. iii. III. That which; he who. I. iii. XII. 3; iv. II. 1, 2, 3; X. 4; xi. IV. 1—3; xv. II. 3: II. i. VII. 5; iv. II. 1, 2; X. 2; v. II. 4; IX. 1; viii. I. 1: III. i. V. 5; iii. III. 8. Nearly = **所以**. II. vii. VIII. 2, 3.

**扁**  
p'ien  
**扈**  
hoo

Low, thin. II. viii. V. 8 (**有扁**).

**桑扈**, the green-beak. II. v. II. 5; vii. I. 1, 2.

# THE 64TH RADICAL. 手

**手**  
show

The hand. I. iii. V. 4; XIV. 3; XVI. 1, 2, 3; v. III. 2 (= the fingers); vii. IV. 3; VII. 2; ix. I. 1 (= the fingers); xi. II. 1; xv. II. 3 (of a bird's claws): III. iii. II. 10. With the hand. II. vii. VI. 2.

**才**  
ts'ae

**抗**  
wüh

**扶**  
foo

**承**  
ch'ing

To be strong. IV. ii. I. 2.

To shake. II. iv. VIII. 7.

**扶蘇**, the name of a tree,—probably the mulberry. I. vii. X. 1.

(1) To bear, to bring in. II. i. I. 1: IV. iii. III. (2) **承祀**, to present sacrifices. IV. ii. IV. 3. (2) To honour, to be honoured. III. iii. II. 6: IV. i. [i.] I. (3) To continue. I. xi. X. 1, 2: II. i. VI. 6. (4) To withstand. IV. ii. IV. 5.

抑 yih	(1) An initial particle. I. vii. IV. 2, 3; II. iv. IX. 5. (2) To be elegant, handsome. I. viii. XI. 1. (3) To be self-restrained. II. vii. VI. 3; III. II. V. 3; III. II. 1.
投 tow	To throw to, to present. I. v. X. 1, 2, 3; II. v. VI. 6; III. III. II. 8. 投兔, a rabbit throwing itself on some one for protection. II. v. III. 6.
抗 kung	To set up. II. vii. VI. 1.
折 chich	To break. I. vii. II. 1-3; VIII. V. 3.
抱 p'au	To carry, to bear in the arms. I. II. X. 2; v. IV. 1; III. III. II. X.
抽 chow	To take out,—as a weapon to use it. I. vii. V. 3. To pluck up,—as thorns. II. v. I.
拂 juh	To oppose. III. i. VII. 8.
拊 foo	To keep the hand on,—to encourage. II. v. VII. 4.
拔 pah	The end of an arrow. I. xi. II. 1.
拔 pet	To be cleared away, to be thinned. III. i. III. 8; VII. 3.
拏 pue	To come to. I. vi. II. 2.
拏 kich	To meet with. II. vii. IV. 1.
拏 kech	拏据, to seize and grasp with the claws. I. xv. II. 2.
拏 keuen	Strength. II. v. IV. 6.
拏 shin	An arrow used by archers. II. III. V. 5.
怪 chih	怪怪, descriptive of the noise made by grain in reaping. IV. 1. [III.] VII.
指 che	To point to. I. iv. VII. 1.
按 goh	To stop, to repress. III. i. VII. 5.
挑 t'ieon	To be volatile. I. vii. XVII. 3 (挑達).
振 chin	In the 3d tone. (1) To shake. I. xv. 1. (2) To call in or back. In the phrase 振旅, II. III. IV. 8. (3) 振 and 振振, the appearance of a flock of birds on the wing. IV. 1. [III.] III. II. 1, 2. (4) From.
握 yih	To hold, to grasp,—as an arrow on the string. II. III. VI. 3. —to possess, to hold. III. i. II. 1; II. II. 3.
挾 kech	To be long and curved. II. v. IX. 1, 6; IV. 1. [III.] VI (有挾).
挾 k'ew	To carry earth in baskets. III. i. III. 6.
挾 keu	To gather, to pluck. I. xv. II. 3; III. III. 1 (挾采). Probably,—to rub,—to rub out seeds. I. i. VIII. 2.
捫 mun	To hold. III. III. II. 6.
拮据, —see 拮	
捷 keu	(1) A victory. II. I. XII. 4. (2) 捷捷, descriptive of rapid marching. III. III. VI. 7.
捷 ts'eh	捷捷, to be clever. II. v. VI. 4.
校 ts'eh	To take, to gather. I. i. VIII. 2.
授 chouch	To give, to give out. I. vii. I. 1-3; xv. I. 1, 2; III. II. 1, 2; IV. 1. [III.] IX.
拮据, 拮据, ex-	To exact. In the phrase 拮据, extortionate exactors. III. III. I. 2.
拮据, 拮据, ex-	In the phrase 拮据, to be overburdened. II. vi. I. 5.
椅 ke	To follow the lean of a tree in felling it. II. v. III. 7.
一榫, the hole of an insect. I. xiv. I. 3	
(榫眼).	
The cover or lid of a quiver. I. vii. IV. 3.	
(1) To bring up, to check,—as horses. I. vii. IV. 2. (2) To appeal. I. iv. X. 4.	
To push away, to decline responsibility. III. III. IV. 8.	
To scoop out,—as from a mortar. III. I. 1, 7. Read you.	
To measure, to examine. I. iv. VI. 1.	
To keep in order. III. III. V. 8.	
To hold. III. III. II. 9. 提提. (1) To look easy and unembarrassed. I. ix. I. 2. (2) Descriptive of birds in a flock. II. v. III. 1.	
To bow to,—with the hands to the breast. I. viii. II. 1-3.	

**揖揖** *tseih* descriptive of locusts clustering together. I. i. V. 3.

**握** *uh* To grasp in the hand. = a stalk. I. xii. II. 3. A handful. II. v. II. 5.

**掃** *ch'e* A comb-pin. I. iv. III. 2; ix. I. 2.

**揚** *yang* (1) To impede, and so fret and expand water. I. vi. IV. 1—3; vii. XVIII. 1, 2; x. XIII. 1—3. (2) High and spreading branches. I. xv. I. 3. (3) A high forehead. I. iv. III. 2, 3; vii. XX. 1, 2; viii. XI. 1, 3. (4) To display, to be displayed. I. vii. XV. 2; III. iii. VIII. 6: IV. ii. III. 6. Used of flames blazing. II. iv. VIII. 8. Of a bird on the wing. II. iii. IX. 2; III. i. II. 8. Of the movement of the eyes. I. viii. XI. 1. (5) To scatter, — as chaff. II. v. IX. 7 (箕揚). (6) A battle-axe. III. ii. VI. 1.

**揭** *k'e* To hold up one's clothes, — in crossing a stream. I. iii. IX. 1.

**揭** *k'eh* (1) 揭揭, to be rank and tall, — descriptive of the growth of rushes. I. v. III. 4. (2) To lift up, to be lifted up. II. v. IX. 7. Applied to a tree uprooted. III. iii. I. 8.

**援** *yuen* To lay hold of, to cling to. III. i. VII. 5 (畔援) to reject this and cling to that). In st. 7, 鈎援 = hooked grapplers, = scaling ladders.

**搏** *poh* To seize, to strike. II. iii. V. 2.

**搔** *saou* To scratch. I. iii. XVII. 1.

**搖** *yaou* To shake. I. xv. II. 4 (漂搖). 搖搖 to be agitated. I. vi. I. 1.

**搜** *sow* The whizzing sound of a rapid arrow. IV. ii. III. 7 (其搜).

**摧** *tsuy* (1) To thrust at, to censure. I. iii. XV. 3. (2) To be extinguished. III. iii. IV. 3. (3) To feed with forage. II. vii. II. 5, 4. The dictionary gives the pronunciation in this case as *tsu*; but the rhyme is *tsuy*.

**摯** *che* The name of a State. III. i. II. 2.

**摻** *san* (1) To grasp. I. vii. VII. 1, 2 (摻執). (2) 摻摻 to be delicate-looking, — as a lady's fingers. I. ix. I. 1.

**標** *pieu* (1) To fall down, to drop. I. ii. IX. 1—3. (2) 有標, descriptive of beating one's breast. I. iii. I. 4.

**撥** *pieu* (1) To rule, to order. IV. iii. V. 2. (2) To be uprooted. III. iii. I. 8.

**播** *pieu* To sow. I. xv. I. 7; II. vi. VIII. 1; IV. i. [ii.] II. [iii.] V.; VI.

**撮** *pieu* A small cup. II. viii. I. 2.

**撻** *t'ah*

**擇** *tsih*

**擊** *keih*

**據** *keu*

**擣** *taou*

**攘** *jang*

**攜** *hwuy*

**攝** *sheh*

**攪** *k'eaou*

**支** *che*

**支** *che*

**支** *che*

**支** *che*

**支** *che*

**支** *che*

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**支** *che*

To be rapid. IV. iii. V. 1.

To choose. II. iv. IX. 6.

To beat. I. iii. V. 1; xii. I. 2, 3; II. vi. VII. 2.

To depend on. I. iii. I. 2.

To pound, to be pounded. II. v. III. 2.

(1) To take. II. vi. VII. 3. (2) To remove, to thin. III. i. VII. 2. (3) = a thief. III. iii. I. 3.

To take by the hand; to carry in the hand. I. iii. XVI. 1—3; III. ii. X. 6; iii. II. 10.

To assist. III. ii. III. 4.

To perturb. II. v. V. 4.

THE 65TH RADICAL. 支

(1) Branches. I. v. VI. 1. (2) The younger sons, and sons by concubines, of the royal family. III. i. I. 2.

THE 66TH RADICAL. 攴

**收** *show*

**攴** *yew*

**攴** *yew*

**攴** *yew*

**攴** *yew*

**攴** *yew*

**攴** *yew*

**攴** *yew*

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**攴** *yew*

**攴** *yew*

(1) To receive. IV. i. [i.] II. (2) To take, — as in a snare. III. iii. X. 2. (3) To take up, to remove. III. iii. X. 1. (3) The back and front of a carriage. I. xii. III. 1.

A synonym of 所. A place. III. iii. VII. 5. That which. II. vi. V. 3. The place which, the place or individual where, wherein. II. ii. IX. 4; iv. V. 3, 4; vi. VII. 1; vii. VIII. 4; III. i. III. 7; IV. 2; VII. 8; VIII. 2; X. 4, 5; II. I. 1; III. 4; IV. 4; V. 4; VII. 2, 3. Whereby, IV. ii. III. 5.

To change. I. vii. I. 1—3; xv. I. 5.

不改 unchangeable. II. viii. I. 1.

To work, = to polish. II. iii. X. 2. To take work in hand. III. i. VIII. 1. To be put in good order, to be made strong. II. iii. V. 1.

Government. I. iii. XV. 2, 3; II. iv. VII. 6; IX. 2; vi. III. 3; III. i. VII. 1; iii. II. 3; VI. 3; IV. iii. IV. 4.

(1) A cause, a reason for. I. iii. XI. 1. For the sake of; — following its regiment. I. vii. XII. 1, 2; II. i. VII. 1; iv. IV. 1, 2. (2) Old intercourse. I. vii. VII. 1. = forefathers. I. x. VII. 1. 故老 old ministers. II. iv. VIII. 5.

To teach; instruction. II. v. II. 3; vii. IV. 2; IX. 2, 6; viii. VI. 1—3; III. iii. II. 11; X. 3; IV. ii. III. 2.

(1) To be diligent, to be active. II. vi. VII. 3; III. i. I. 5; III. VIII. 4. (2) The great too. III. i. I. 1.



矢斯張); IX. 4 (至于已斯亡); *et al.* II. iv. V. 6, 乃安斯寢. 乃寢乃興, seems a case in point,

to show the interchange of 斯 and 乃.

(5) = the descriptive 其, in both the cases of its usage which have been pointed out under that character. *E.g.* II. iii. IV. 2 (朱芾斯皇); iv. V. 4 (如

跂斯翼, 如矢斯棘, 如鳥斯革, 如翬斯飛); vi. VII. 4

(乃求千斯倉, 乃求萬斯箱); viii. V. 8 (有扁斯石); III. i. VI. 1 (則百斯男); VII. 5 (王

赫斯怒); IV. iii. II. (有秩斯祜). (6) There are many instances where we can only say that it = 維, a

sort of copula. *E.g.* I. xv. I. 8 (朋酒斯饗); III. ii. VI. 4 (于京斯依), 6 (于豳斯館). (7) 奚斯, a

name. IV. ii. IV. 9. (1) New. I. iii. X. 2, 3, 6; XVIII. 1, 2; xv. III. 4; II. iv. IV. 2; vii. IV. 5. = recent. III. i. I. 1. 新田, fields in the

2d year of their cultivation. II. iii. IV. 1, 2. So 新 alone, in IV. i. [ii.] I. Newly repaired. IV. ii. IV. 9. (2) 新甫, a

hill in Loo. IV. ii. IV. 9. To hew. IV. iii. V. 6. To cut off. I. xv. I. 6; IV. ii. IV. 9; iii. V. 6.

THE 70TH RADICAL. 方

*Passim.* About 90 times. (1) To navigate with a raft. I. i. IX. 1-3; iii. X. 4. (2) Square. IV. iii. V. 6. (3) A quarter, a region. A quarter of the heavens. I. viii. I. 2; IV. I. 2. A region, in which sense 四方, meaning the four

quarters of a State, or of the kingdom, is very common. I. iii. IV. 3, 4; XIII. 4; xi. II. 2; II. I. VIII. 3; iv. VII. 3, 7; IX. 8; vi. I. 3; viii. X. 1; III. i. II. 1; VII. 7; IX. 6; X. 1, 5; ii. V. 3; *et sepe.*

方 alone is sometimes = 四方. *E.g.* III. i. II. 3; IV. iii. IV. 1. We have 一方 = one quarter of a subject, one

point of view. II. vii. IX. 1; = somewhere. I. vi. IV. 1; the sky. I. ix. II. 2. (1) To possess. I. ii. I. 2. (5) 乃, an adverb, = now; still; ever; then; will, &c. I. iii. XIII. 1; iv. VI. 1; xv. XXI. 1; ii. III. 2; II. I. VI. 3; VIII. 1; iv. VII. 2, 8; VIII.

4, 13; IX. 4; vi. I. 3; *et sepe.* = first. III. ii. VI. 1. To begin to be. IV. iii. IV. 1. (5) Grain coming into ear. II. vi. VIII. 2. To prepare for sowing the grain with the living germ. III. ii. I. 5. (6) To sacrifice to the Spirits of the four quarters. II. vi. VII. 2; VIII. 4; III. iii. IV. 6. (7) The name of a place or district. II. iii. III. 4. (8) A clan-name. II. iii. IV. 1-4. (9) A centre of attraction. III. i. VII. 6.

In, at, among, in reference to. I. viii. III. 1-3; xi. X. 1, 2; xv. VI. 2, 3; III. i. IX. 5, 6; ii. X. 1; IV. i. [i.] I.; [ii.] VII. 於焉 = here. II. iv. VI. 1, 2.

And 於乎. Oh! II. i. V. 2; III. i. I. 1, 4; VIII. 3, 4; iii. II. 10, 12; III. 1; IV. 1; XI. 7; IV. i. [i.] I.; II.; IV.; VI.; [ii.] I.; *et al.*

(1) 戚施, a hunchback. (2) 施施, jauntily. I. vi. X. 1. (3) To place, or set,—used of a rabbit-net. I. i. VII. 2, 3;—of a fish-net. I. v. III. 4; of stars in the sky, II. v. IX. 6.

To extend, to stretch to. I. i. II. 1, 2; xv. III. 2; II. vii. III. 1, 2; III. i. V. 6; VII. 4

旁旁, descriptive of horses in constant motion. I. vii. V. 2:

A flag with dragons emblazoned on it. II. i. VIII. 3; iii. IV. 2; VIII. 3; vii. VIII. 2; III. iii. VII. 2; *et al.*

An expletive; or may be explained as = 之. I. ix. IV. 1-3; x. XII. 1-3.

(1) A pennon of ox-tails. I. iv. IX. 1; II. i. VIII. 2; iii. V. 3. (2) 旄丘, see 丘.

(1) Properly a body of 500 men; forces. Generally in the phrases 振旅 and 師旅. II. iii. IV. 3; viii. III. 3; III. i. VII. 5; iii. IX. 2, 5; IV. ii. IV. 2. (2) Multitudes. III. i. II. 7; ii. VI. 6; IV. iii. VI. 1. (3) Guests, incomers. III. ii. VI. 3; IV. i. [ii.] IX. (4) Used for the young members of a family. IV. i. [iii.] V. (5) = 簪, the back-bone.

II. vi. I. 3. 旅力, strength. III. iii. III. 7. (6) To be arranged. II. vii. VI. 1. (1) Streamers of flags. II. iii. III. 4; V. 7. = a flag, to raise a flag. IV. iii. IV. 4. (2) 旃旃, descriptive of flags flying in the wind. II. i. VIII. 2; of beans growing long. III. ii. I. 4.

(1) To return. I. iv. X. 2 (旌反): II. iv. III. 1, 2, 3. (2) To drive a chariot round about. I. vii. V. 3.

A pennon of differently coloured feathers. I. iv. IX. 3; II. i. VIII. 2; iii. V. 7.

(1) Kindred descended from the same ancestor. I. i. IX. 3; II. iv. III. 1. (2) 公族, the superintendant of the family.

於 *yu*

於 *woo*

施 *she*

施 *e*

旁 *yang*

旂 *ke*

旃 *chen*

旄 *muou*

旅 *leu*

旆 *pae*

旌 *scuen*

旌 *tsing*

族 *tsuh*

新 *sin*

斲 *choh*  
斷 *tsuan*

方 *fang*





昔  
seih

Formerly; at first. I. iii. X. 5, (昔者, the former case) 6; xii. VI. 1 (誰昔 = 昔): II. i. VII. 6; VIII. 4; iv. X. 7; vi. III. 2, 3; V. 1: III. iii. XI. 5, 7: IV. iii. IV. 7; V. 2. 自古在昔, from of old before our time. IV. iii. I. 17.

星  
sing

The stars. I. ii. X. 1, 2; v. I. 2: III. iii. IV. 8. 明星, —see 明. 三星, stars in Scorpio. I. x. V. 1—3; in II. viii. IX. 3, the meaning is uncertain. By starlight. I. iv. VI. 3.

春  
ch'un

The spring. I. ii. XII. 1; xv. I. 2: II. i. VIII. 6: IV. i. [ii.] I. Referring to the sacrifice in spring. IV. ii. IV. 3.

昧  
mei

The obscurity of twilight. 昧旦, —see 旦.

昏  
h'wān

I. q. 昏. To be in darkness; ignorant. III. iii. XI. 2.

昭  
ch'au

(1) To be bright; to make bright; brightly. II. i. I. 2: III. i. I. 1, 7; II. 3 (intelligently); IX. 4 (昭哉, brilliant-ly), 5 (昭茲, id.); ii. III. 2, 3; iii. II. 11; IV. 1, 8; VI. 1: IV. i. [i.] VIII.; [ii.] I.; II.; [iii.] IX.; ii. III. 2 (昭昭), 4; iii. IV. 3. (2) Shrined on the left in the ancestral temple. IV. i. [ii.] VIII.; [iii.] II.

昴  
maou  
是  
she

The Pleiades. I. ii. X. 2.  
More than 90 times. (1) This, these. I. ix. I. 2; xiv. III. 3, 4: II. iii. III. 1; et scpe. = such. III. iii. I. 2. 是以 and 是用, thus, are common. I. xv. VI. 4: II. i. II. 5; VI. 5; et al. 是以 = 宜, indicating what is right. II. ii. IX. 1; vi. X. 1, 2, 4. 是曰, this. II. vii. IV. 3, 4. (2) To be, —generally before verbs and adjectives, making them participial or gerundial. I. xv. IV. 1—3: II. i. I. 1, 2; IV. 8; ii. III. 4; iv. V. 9; vi. V. 2, 3; VIII. 1: III. i. VII. 8; ii. I. 6 (redoubled in the same line); et scpe. (3) To be right. I. ix. III. 1, 2. —obs. 會是 in III. iii. I. 2, and 攸與是力, where 是 is hardly more than our and.

晏  
gan  
時  
she

(1) To be splendid. I. vii. VI. 3. (2) 晏晏, harmoniously. I. v. IV. 6.  
(1) The time. IV. i. [iii.] VIII. Sometimes. III. iii. III. 4. Now. III. iii. XI. 5: IV. i. [i.] VIII.; [iii.] XI.; iii. II. In season, seasonable, at the proper season. II. ii. III. 6; iv. IX. 5; vi. V. 6; vii. III. 2: III. i. I. 1; et al. = seasonal sacrifices. II. vii. VI. 2. 不時, an evil time. III. iii. 1. 7. Then. III. iii. VIII. 2. (2) =

晝  
h'een  
晝  
chow  
晝  
he

是, —this, these; and often as a sort of copula. I. xi. II. 2; II. vi. V. 4: III. i. II. 8; VI. 2; ii. I. 1; VI. 3; iii. I. 4 (thus); X. 3: IV. i. [i.] VII.; VIII.; [ii.] II.; X.; [iii.] II.; VI.; X.; XI.

Heat. II. vii. IX. 7, 8.

The time of daylight. The morning. I. xv. I. 7. The day. III. iii. I. 5.

(1) To be dried up. I. xi. IV. 2: II. ii. X. 1. (2) The app. of the first rays of the sun. I. viii. V. 2.

哲  
che

哲哲, to be brilliant. I. xii. V. 2.

晰  
che

晰晰, descriptive of a torch burning dimly. II. iii. VIII. 2.

晤  
woo

Responsively, in response. I. xii. IV. 1—3.

晦  
h'ui

To be dark, darkness. I. vii. XVI. 3. III. iii. I. 5: IV. i. [iii.] VIII.

晨  
shin

(1) The morning. II. iii. VIII. 2. (2) 晨風, a falcon. I. xi. VII. 1.

景  
king

(1) Large. I. iv. VI. 2. (2) Bright. II. vi. III. 5. Sometimes either of these meanings is suitable. II. vi. V. 1; VIII. 4; vii. IV. 5; III. i. V. 4; ii. II. 4; III. 1, 7: IV. i. [ii.] VI. (3) Name of a hill near the capital of Shang. IV. iii. III; V. 6.

景  
ying

A shadow. I. iii. XIX. 1. To determine the position of places by the sun's shadow. III. ii. VI. 5.

皙  
seih

To be white. I. iv. III. 2.

暇  
h'ea

Leisure. II. i. V. 3; vi. III. 2; viii. X. 3.

暑  
shoo

Heat. II. v. X. 1; vi. III. 1: III. iii. IV. 5.

暢  
ch'ang

Long. I. xi. III. 1.

誓  
seeh

Familiar. 誓御, a familiar attendant of the king, = a groom of the chambers. II. iv. X. 4.

暱  
neih

To be near. 自暱, to bring one's-self near. II. vii. X. 1.

暴  
paou

To be violent, or fierce. Spoken of the wind. I. iii. V. 1. To treat cruelly, to be oppressive. I. v. IV. 5: II. v. IV. 3. (2) To seize, or attack, being unarmed. I. vii. IV. 1: II. v. I. 6. (3) The name of a State. II. v. V. 1; meaning the chief of Paon.

曠  
han

To be scorched up. I. vi. V. 1—3.

噎  
e

噎噎, and 噎, to be cloudy. I. iii. V. 3, 4. Descriptive of a cloudy sky.

曜  
yaou

有曜, to shine, to glisten. I. xiii. I. 3.

曠  
k'uang

Desolate, waste. II. viii. X. 3.



箱. to draw a cart, II. v. IX. 6, may be referred to this. (6) To submit, to serve. III. i. III. 4, 5; X. 6: IV. ii. III. 5. (7)

服馬, to subjugate horses, = to drive a chariot. I. vii. III. 3.

朔 (1) The 1st day of the moon. II. iv. IX. 1 (朔日) (2) Northern. II. i. VIII. 3.

The royal we, our. III. iii. VII. 1: IV. i. [iii.] II. My. III. iii. VI. 6.

Brilliant. III. iii. II. 3.

(1) To look towards. I. iv. VI. 2; v. IV. 2; VII. 1. (2) To look up to. I. xii. I. 1: II. viii. I. i.; III. ii. VIII. 6 (令望 = the contemplation of hope). 瞻望, see 瞻.

朝 The morning, in the morning. II. iv. VII. 2; v. VII. 2; xii. IX. 2: II. iv. II. 1; X. 2. 靡有朝, I never had a morning, i.e., a morning's leisure. I. v. IV. 5. 一朝, the whole morning.

朝 The court. I. viii. I. 2, 3. To go to court. I. v. III. 3; II. vii. VIII. 1, 2. 朝宗

于海, spoken of rivers going to the court of—flowing to—the sea. II. iii. IX. 1. To hold a court, to give audience. I. xiii. I. 1.

(1) A stipulated time. I. v. IV. 1; vi. II. 1; xi. III. 2; xii. V. 1, 2: II. i. IX. 4; viii. II. 2. To make an appointment with. I. iv. IV. 1—3. (2) End or limit. II. ii. VII. 1; iv. II. 3: IV. ii. I. 2.

A final particle,—at the end of an interrogative line. II. vii. III. 1.

## THE 75TH RADICAL. 木

木 A tree, trees. I. i. II. 1; IV. 1—3; IX. 1: II. i. V. 1—3; ii. V. 3; v. II. 6; III. 5; IV. 5; VII. 3; vii. IX. 6. Wood. III. iii.

II. 9. 木瓜, the papaw,—the corica papaya, and its fruit. I. v. X. 1. The 木李 and 木桃 in the same ode are uncertain.

The root of a tree. III. iii. I. 8. Used for the heir-sons, by legitimate descent, of the House of Chow. III. i. I. 2.

Not yet. I. i. X. 1; v. IV. 3; viii. VII. 3; et sepe. Must sometimes be translated by—before. I. xi. I. 1; et al. So 迨—未, I. xv. II. 2. —not. II. iv. X. 7: III. iii. II. 11; et al.

To rot, decay. IV. i. [iii.] VI.

A plum-tree. I. ii. XIII. 2: vi. X. 3: II. ii. VII. 3. The fruit,—a plum. III. iii. II. 3. 木李—see 木.

林

te

杜

too

桤

t'o

杞

k'e

束

shuh

杭

hang

東

tung

有林, descriptive of a tree growing singly. Always used in connection with the next character. I. x. VI. 1, 2; X. 1, 2: II. i. IX. 1, 2.

The russet pear-tree. I. x. VI. 1, 2; X. 1, 2: II. i. IX. 1, 2. Williams calls it a sort of bullace or plum.

To split wood in the direction of the grain. II. v. III. 7.

(1) A species of willow. I. vii. II. 1: II. ii. X. 3. (2) Probably a medlar. II. i. II. 4; IX. 3; ii. VII. 3; v. X. 8; vi. I. 1.

To bind, to tie together. I. iv. II. 3; x. V. 1—3: II. viii. V. 1. 純束, —see 純.

A bundle. I. vi. IV. 1—3; vii. XVIII. 1. 2: II. iv. II. 4: IV. ii. III. 6.

To cross a river. I. v. VII. 1.

The east, eastern, eastwards. I. ii. X. 1; iii. IV. 3, 4; XII. 3; iv. VII. 1; v. III. 1; vii. XV. 1, 2; XIX. 1; et sepiissime.

自伯之東, since my husband went to the east. I. v. VIII. 2. 之 is not the verb; = 往. 小東大東, —see

小和大; but 大東 = the extreme east, in IV. ii. IV. 6. 南東其畝, to make the acres lie to the south and east. II. vi. VI. 1.

泉泉, brightly. I. v. VIII. 3.

A tree good for making bows. I. x. II. 2: II. ii. VII. 4. Williams calls it 'a thick bushy tree, like a *prunus*.' It is fond of marshy grounds, has leaves like the almond tree, but more pointed, and whitish. The bark is red, and the wood grows very crooked. It opens its silky flowers, with small stamens, in the 2d month. It is also called 'the everlasting branches.' Another name for it is 櫟.

In the Japanese plates it is figured as the privet.

A shuttle. II. v. IX. 2.

The fir tree; *pinus sinensis*. I. v. V. 4; vii. X. 2: II. i. VI. 6; iv. V. 1; vii. III. 1, 2: III. i. VII. 3: IV. ii. IV. 9; iii. V. 6.

(1) A plank. 板屋, a plank-house. I. xi. III. 1. (2) 板板, descriptive of God acting in providence out of His usual way. III. ii. X. 1.

The white elm. I. xi. II. 1.

To split wood. I. viii. VI. 4: II. v. III. 7; vii. IV. 4.

A pillow. I. x. XI. 3; xii. X. 3 (伏枕, to lie with the face on the pillow).

(1) A forest. I. i. VII. 3; ii. XII. 2; iii. VI. 3; xi. VII. 1: II. iv. VIII. 4; et sepe. A grove of trees. IV. ii. III. 3.

林

lin



梁  
lēang

(1) A dam. I. iii. X. 3; v. IX. 1; viii. 1-3; xiv. II. 2, 3; II. v. III. 8; *et al.* 'The dictionary unnecessarily makes two meanings of this:—a dam, and openings in a dam, where a basket may be placed to catch fish. (2) Used for a bridge, made of boats. III. i. II. 5. (3) The end of a carriage pole, where it rises like the curved ridge of a roof. I. xi. III. 1: II. vi. VII. 4. (4) The name of a mountain. III. iii. VII. 1. A plum tree. I. ii. IX. 1-3; xi. V. 1; xii. VI. 1: xiv. III. 2: II. v. X. 4.

梅  
mei  
梓  
tsze

The name of a tree, yielding a valuable wood, and called 'the king of trees.' I. iv. VI. 1: II. v. III. 3. It is a variety of the 楸. Williams queries whether it may not be a kind of cedar; but it is figured in the Japanese plates with a large leaf, tricuspidate.

梗  
kāng  
條  
t'ēaou

Distress, to be in distress. III. iii. III. 3.

(1) Small branches, shoots. I. i. X. 1, 2; x. IV. 1, 2: III. i. V. 6. (2) The white fir. I. xi. V. 1. (3) To be prolonged. I. vi. V. 2. (4) 條桑, to pull down the branches of mulberry trees, and strip them of their leaves. I. xv. I. 3.

梟  
kāou  
梧  
woo

A sort of owl, which is said to eat its own mother. III. iii. VII. 1.

See 桐.

槌  
chen  
棄  
k'e

有槌, descriptive of beams as long. III. iii. V. 6.

To throw or cast away. II. iv. VIII. 9, 10; v. VII. 1, 2: III. ii. IX. 2; iii. IV. 8. To throw away one's own life. I. ix. IV. 2. 遐棄,—see 遐.

棗  
tsaou  
棘  
keih

The fruit of the jujube tree,—called the Chinese date. I. xv. I. 6.

(1) The jujube tree, the *zizyphus jujuba*. I. iii. VII. 1, 2; ix. III. 2; x. VIII. 2; XI. 2; xi. VI. 1; xii. VI. 1; xiv. III. 3: II. ii. X. 3; v. IX. 1; vii. V. 2. (2) To be earnest; prompt, urgent; urgently. I. xiii. II. 1: II. i. VII. 5; VIII. 1: III. i. X. 3; III. 4; iii. VIII. 3. 如矢斯棘, like an arrow flying rapidly. II. iv. V. 4. To be hazardous. II. iv. X. 6.

棠  
t'ang  
棣  
te

A kind of pear tree. 甘棠, the sweet pear tree. I. ii. V. 1-3.

The name of a plum-tree, producing a small fruit;—called the sparrow's plum-tree. I. xi. VII. 3. We have the 唐棣 in I. ii. XIII. 1, and the 常棣 in II. i. IV. 1. I suspect they are two varieties of the cherry-tree.

棣  
te  
棣

棣棣, descriptive of the deportment as erect and dignified. I. iii. I. 3.

The box of a cart or barrow. II. viii. X. 4.

械  
yeh  
棲  
ts'e聚  
tsou楮  
keu椅  
e椒  
ts'eaou桷  
choh橘  
yu福  
fuh楊  
yang

楊

繫  
muh楚  
ts'oo

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The name of a thorny, bushy tree. Luh Ke makes it a kind of oak. III. i. III. 8; IV. 1; V. 5; VII. 3.

(1) To roost. I. vi. II. 1, 2. To rest. I. xii. III. 1. (2) 棲棲, descriptive of bustle and excitement. II. iii. III. 1. (3) 有萋有且, looking reverend and dignified. IV. i. [ii.] IX.

A clan-name. II. iv. IX. 4.

The stave-tree. III. i. VII. 2.

The name of a tree, closely allied to the 梓. I. iv. VI. 1: II. ii. X. 4.

The pepper plant. I. x. IV. 1, 2; xi. II. 3. 有椒, like pepper, fragrant as pepper. IV. i. [iii.] V.

(1) To strike,—as on pegs. I. i. VII. 1. (2) To pound,—as earth. II. iv. V. 3. =to afflict. II. iv. VIII. 13. To be oppressive. III. iii. XI. 2.

A clan-name. II. iv. IX. 4.

楅衡, to fasten a piece of wood across a bull's horns, to prevent his going. IV. ii. IV. 4.

A willow tree; of willow. I. xi. I. 3; xii. V. 1, 2: II. i. VII. 6 (楊柳); ii. VII. 2; iii. II. 3; v. VI. 7 (楊園); vii. VIII. 5.

Ornamental leather bands,—about the pole of a carriage. I. xi. III. 1.

(1) A thorn tree; thorns. I. i. IX. 2; vi. IV. 2; vii. XVIII. 1; x. V. 3; xi. VI. 3; *et al.*

(2) For 楚丘, the capital of Wei. I. iv. VI. 1, 2. (3) 楚楚, descriptive of dense and luxuriant growth. II. vi. V. 1. Bright and fresh-looking. I. xiv. I. 1.

(4) In order. 有楚, in rows. II. vii. VI. 1. (5) 荆楚, the state of Ts'oo. IV. iii. V. 1, 2. (6) 蓂楚, the carambola tree or shrub,—*averrhoa carambola*. I. xiii. III. 1-3.

The arrow thorn. III. i. V. 1.

The white elm. I. x. II. 1.

Used for 楨榦, one part for the whole of the wooden frame by means of which adobe walls are built; = support, or supporter. III. i. I. 3.

An oar. I. v. V. 4. To row, to use the oars. III. i. IV. 3.

(1) 業 and 業業, to feel in peril. III. iii. II. 3; XI. 3; IV. iii. IV. 7. (2) The toothed face-board of a bell-stand or frame. III. i. VIII. 3; IV. i. [ii.] V. 3.

(3) 業業, to feel in peril. III. iii. II. 3; XI. 3; IV. iii. IV. 7. (2) The toothed face-board of a bell-stand or frame. III. i. VIII. 3; IV. i. [ii.] V. 3.

(3) 業業, to feel in peril. III. iii. II. 3; XI. 3; IV. iii. IV. 7. (2) The toothed face-board of a bell-stand or frame. III. i. VIII. 3; IV. i. [ii.] V. 3.

(3) 業業, to feel in peril. III. iii. II. 3; XI. 3; IV. iii. IV. 7. (2) The toothed face-board of a bell-stand or frame. III. i. VIII. 3; IV. i. [ii.] V. 3.

(3) 業業, to feel in peril. III. iii. II. 3; XI. 3; IV. iii. IV. 7. (2) The toothed face-board of a bell-stand or frame. III. i. VIII. 3; IV. i. [ii.] V. 3.





歎  
t'an  
歎  
səon

To sigh; to sigh for. I. iii. XIV. 4: II. i. IV. 3; v. III. 2; IX. 3: III. ii. VI. 2.

To sigh, to groan. I. vi. V. 2.

THE 77TH RADICAL. 止

止  
che

Ninety times. (1) To settle, to rest, to stop. Generally neuter, but occasionally active. I. xi. VI. 1-3: II. iii. IV. 3; IX. 1; iv. I. 1, 2; VIII. 3; X. 2; v. I. 5 (to be settled); vi. VII. 1; vii. V. 1-3; viii. VI. 1-3: III. i. III. 3 (to dwell), (to settle, act.) 4; et al. (2) To remain, —be kept as a prisoner. I. ix. IV. 1. (3) Conduct, right deportment. I. iv. VIII. 2: III. iii. I. 5. (4) A final particle, which cannot be translated. This is its most frequent usage. I. ii. III. 1-3; viii. VI. 1-4; IX. 1-3; xi. V. 1, 2: II. i. VII. 1-3; IX. 1-4; et sapissime. In II. v. IV. 3, we have 匪其止共 instead of 匪其共止, because of the rhyme.

正  
ching

(1) To rectify, to regulate. I. xiv. III. 3, 4: II. iv. VII. 9 (=rectifiers): IV. iii. III. What is correct; the right. II. vi. III. 4, 5: III. ii. IX. 4, 5. (2) The chief, heads of official departments. II. iv. X. 2: III. iii. IV. 4, 5, 8. (3) =政, government. II. iv. VIII. 8.

正  
ching

(1) The central part of a target. I. viii. XI. 2. (2) The exposure of an apartment to the light. II. iv. V. 5. (3) The first month of summer. II. iv. VIII. I.

此  
ts'ze

Nearly 80 times. This, these. Often in correlation with 彼;—see 彼. I. vi. I. 1-3; VI. 1-3; x. V. 1-3; XI. 1-3 (= here); xi. VI. 1-3; et sapissime. 今 此 = henceforth. II. iv. IX. 1.

步  
poo

To walk; the course. 天步, = the march of Heaven, providence. II. viii. V. 2. 國步, the doom of the kingdom. III. iii. III. 2.

武  
ts'oo

(1) Martial; pertaining to war; having military ability. I. I. VII. 1-3; vii. III. 3; xv. I. 4: II. iii. III. 3, 5: III. i. X. 2: IV. i. [ii.] VII. 4; iii. III. 4; iii. III. 12; IV. 6; V. 1: 武人, a warrior, a leader. II. viii. VIII. 1-3. 文武, civil and military officers. III. iii. V. 7.

武夫, troops. III. iii. VIII. 1, 2. = prowess. III. iii. IX. 4. (2) To continue. III. i. IX. 1. (3) A foot-print. III. ii. I. 1. An example. III. i. IX. 5.

(4) The honorary title of king Woo. III. i. II. 6, 8; X. 7, 8; iii. VIII. 4: IV. i. [ii.] X.; [iii.] IX.; ii. IV. 2. (5) 武丁, a king of the Shang dynasty. IV. iii. III.

歲  
s'uei

A year; yearly. I. v. IV. 5; vi. VIII. 3; ix. VII. 1-3; x. I. 1, 2: II. i. VII. 1; vi. III. 2, 3: VII. 1: III. ii. I. 7; et al.

歸  
kwei

About 80 times. (1) To return. I. i. II. 3 (to parents' house); ii. VIII. 1-3; iii. VI. 2; XI. 1, 2; iv. X. 1; vi. IV. 1, 2, 3 (還歸; so, al.); et sape. = to retire. II. i. X. 1. (2) To go and live with. I. xiii. II. 2; xiv. I. 1-3; et al. (3) To turn to,—for help and shelter. II. v. X. 2: III. ii. VII. 2; et al. (4) To turn to,—with one's allegiance. I. xiii. IV. 3; et al. (5) To present. I. iii. XVII. 3. (6) To go to be married. I. i. VI. 1-3; IX. 2, 3; ii. I. 1-3; xi. 1-3; vii. XIV. 4 (as if to be married); viii. VI. 1; xv. I. 2; III. 4. 歸妻, to bring home a wife. I. iii. IX. 8. (7) To return home for good,—as a wife dismissed. I. iii. III. 1-3. To leave a State for good. I. iii. XVI. 1. To go home, = to die and join a deceased husband. I. x. XI. 4, 5.

THE 78TH RADICAL. 歹

死  
sze

To die, to be dead; death. I. ii. XI. 1, 2; iii. VI. 4; X. 1; iv. I. 1, 2; VIII. 1-3; vi. IX. 3; ix. IV. 3; x. II. 1-3: II. i. IV. 2; v. III. 6; VII. 3; VIII. 3; vii. III. 8.

殄  
t'een

(1) Good; i. q. 腴. I. iii. XVIII. 2. (2) To prevent, to make to cease. III. i. III. 8; VI. 4. To cease. III. iii. III. 1; IV. 2. 殄瘁, to be entirely ruined. III. iii. X. 5.

殆  
t'ae

To endanger; to be in danger; perilous. II. iv. VII. 4; VIII. 4; X. 6: IV. iii. III.

殊  
shoo

An adverb, expressing strongly, but with some hesitation; *Scotice*, just. I. ix. II. 1-3.

殖  
chih

殖殖, to be level and smooth. II. iv. V. 5.

殄  
tsan

To be cruel, ravenging. II. v. X. 4 (殘賊).

殄  
e

To kill. II. iii. VI. 4.

殄  
ts'een

To destroy. I. xi. VI. 1-3.

THE 79TH RADICAL. 殳

殳  
shoo

A long halberd. I. v. VIII. 1.

殷  
yin

(1) Many. I. vii. XXI. 2. (2) 殷商, the dynasty of Yin or Shang. III. i. I. 5, 6, 7; II. 1, 2, 7; iii. I. 2-8: IV. i. [ii.] X.; iii. III. 1, 21:—In 1, 3 殷 is used for 商, the country which gave its earliest name to the dynasty. (3) 殷殷, descriptive of sorrow. I. iii. XV. 1. The roll of thunder. I. ii. VIII. 1-3.

殷  
yin



To kill I. xv. I. 8: IV. I. [!!!] VI.

**散** *keon* To eat, to use as food; vi. A. 6; vii. III. 1—3; II. 2; VI. 1 (including sauces); III. II. 1. **散** *izen* To protect. II. 7; VII. 4. **散** *kuy* To overthrow, to destroy. I. xz. II. 1.

THE 80TH RADICAL. #

A mother. I. III. VII. 1—4; iv. 1, 1, 2;  
vi. VII. 2; ix. IV. 2; II. I. II. 4, 5; et al.  
**養母**, his adoptable wife and  
aged mother. IV. II. IV. 8.  
父母, I. I. II. 1, 2; vi. VII. 1, 2;  
I. I. III. II. VII. X. 3; II. IV. 4; et scpe.  
Do not. I. III. X. 3; II. IV. 4; et scpe.

THE 81ST RADICAL. *fr*

(1) To compare. I. III. X. 5. (2) To make united, effect union. III. I. VII. 4. (1) To sympathize. I. x. VI. 1, 2. (2) To be matched. 弗物. II. III. 2. horses matched in strength. II. III. 12 (3) To assemble, II. IV. VIII. 12 (4) 弗. To be closely united together. IV. I. III. VI. (f) = 弗, to come to, in the case of. 弗. III. I. VII. 4. (1) To guard against, caution against. Care, appear.

THE 82d RADICAL.

[illegible]

THE 8TH RADICAL.

THE PEOPLE, ONE OF THE PEOPLE. I. V. IV. 1.

水

[illegible]

THE 830 BAY

The clan-name, (1) Employed after  
 the clan-name, and denoting the head of  
 the clan, II. iv, VII. 3; III. iii, IX. 2.  
 (2) After the designations of women, I.  
 II. 2. (3) After names of rank and re-  
 lationship, where it must be rendered by  
 the definite article, or by a possessive  
 pronoun, I. iii, VII. 1—3; XI. IX. 1, 2; II.  
 v. v. 7; III. iii, v. 7; VII. 3. *Shi* 師.  
 —see 師. (1) A foundation, 氏.

民 *min*  
—in the present Kan-su. II. 1. 2; II. 1. 2; V. 3; VI. 5; X. 4; xv. II. 2; II. 1. 2; V. 3; VI. 5;  
More than 80 tribes. The people. I. 1. 2;  
X. 4; xv. II. 2; II. 1. 2; V. 3; VI. 5;  
*et passim*. We have the phrases  
II. iv. IX. 1; III. ii. X. 1; IV. iii. V. 4; 庶  
民. II. v. II. 3; III. iii. II. 6; 羣民;  
II. v. VII. 3; 羣民. II. iii. I. 1; IV.  
I. [I.] X. 民, officers and people.  
III. iii. II. 5. 人 有民人, men (of  
rank) had their people and followers  
former people, = ancient worthies. II. v.  
I. 4; III. ii. X. 3. The people, one of the people.

to be ye seeking; to desire; IX. 2; X. 4 (seek for, to ask. I. i. 3; iii. 1; VI. 8; VII. 4; I—3; vi. 1—3; escape. 兄弟求矣; IV. 2. To seek to please. II. iv. IV. 2. To seek one another out. II. i.

汎  
kwei  
汎  
fan

汎泉, a spring sending off its waters by several small channels. II. v. IX. 3.

汎 and 汎汎, descriptive of a boat floating about. I. iii. I. 1; XIX. 1, 2; iv. I. 1, 2; II. iii. II. 4; vii. VIII. 5.

Nearly, perhaps. III. ii. IX. 1-5.

汔  
heih  
汔  
shan  
汙  
woo  
汙  
woo  
汙  
joo  
汙  
kēang

汔汔, descriptive of catching fish with a wicker basket. II. ii. V. 2.

I. q. 汚. In 3d tone. To wash. I. i. II. 3.

To be laid under water. II. iv. IX. 5.

The name of a river. I. i. X. 1, 2.

The river Kēang. I. i. IX. 1-3; ii. XI. 1-3; II. v. X. 6; III. iii. VIII. 1-3 (江漢, the Kēang and the Han at and after their junction; and so in the next passage); IX. 5.

(1) A pool or pond. II. iv. VI. 2; vii. V. 3; III. i. VII. 6; iii. XI. 6. (2) A moat. I. xii. IV. 1-3. (3) 差池, the uneven appearance of the wings of a swallow in its rapid flight. I. iii. III. 1.

A river in Ts'e. I. viii. X. 2, 4.

An archer's ring or thimble. II. iii. V. 5.

(1) A river in Wei. I. ix. II. 1-3. (2) A title of king Le, taken from that river. III. iii. VII. 4.

(1) 沃若, to look rich and glossy. I. v. IV. 3; II. i. III. 4; vi. X. 3. So, 沃沃, I. xiii. III. 1-3; and 有沃. II. viii. IV. 2. (2) A city in Tsin. I. x. III. 1.

To sink. II. iii. II. 4.

To wash the hair. II. viii. II. 1. A wash for the hair. I. v. VIII. 2.

To be ended. II. viii. VIII. 2.

A babble of talk. II. iv. IX. 7. See 噂.

A large volume of water. II. iii. IX. 1, 2.

(1) Descriptive of the sound of cutting out ice. I. xv. I. 8. (2) Descriptive of the ends of reins hanging down. II. ii. IX. 4.

Sand, sands. III. ii. IV. 2.

An islet. I. ii. II. 1; iii. X. 3; xi. IV. 3; II. iii. II. 2.

顛沛, to be laid prostrate. III. iii. I. 5.

洩  
mei  
洩  
tseu

A tract of Wei. I. iv. IV. 1-3.

The name of a river. Always mentioned along with 漆. In K'e-chow. II. iii. VI. 2; IV. i. [ii.] VI. In Pin, 沮漆. III. i. III. 1.

To stop. II. v. I. 1; IV. 2; III. iii. IV. 4. To be stopt. II. v. IV. 2.

沮洳, low and oozy grounds. I. ix. II. 1.

(1) A stream issuing from the Kēang and returning to it. I. ii. XI. 3. (2) 滂沱, descriptive of tears and drivel flowing abundantly. I. xii. X. 1; descriptive of great rain. II. viii. VIII. 3.

The river Ho. I. iii. XVIII. 1, 2; iv. I. 1, 2; v. III. 4; VII. 1, 2; vi. VII. 1-3; vii. V. 1-2; ix. VI. 1-3; xii. III. 2, 3; II. v. I. 6; IV. i. [i.] VIII; [iii.] XI; iii. III. *et al.* But any stream of the north may be called a 河. So it may be used in I. i. I. 1; and in I. iv. III. 1; II. v. IV. 6.

To bubble up. II. iv. IX. 3; III. iii. I. 6.

霽沸, the app. of water issuing from a spring. II. vii. VIII. 2; III. iii. X. 7. = to do, to bring about. I. iii. II. 3.

A pool, a round pond. I. ii. II. 1; II. iv. VIII. 11; III. i. VIII. 2.

(1) To increase. III. iii. III. 5. (2) An initial particle. II. i. IV. 3; VIII. 2.

Distant, from a distance. III. ii. VII. 1-3.

(1) To be dispersed. III. ii. IX. 4. (2) 泄泄, descriptive of the slow flight of a pheasant. I. iii. VIII. 1; descriptive of people idle and indifferent. I. ix. V. 2; III. iii. X. 2.

A spring. I. iii. VII. 3; XIV. 1; xiv. IV. 1-3; II. v. I. 5; X. 5; viii. III. 5; III. i. VII. 6; ii. VI. 3, 5; iii. II. 4; X. 7; XI. 6. 洩

泉, —see 洩. 檻泉, —see 檻. (2) 肥泉, a river of Wei. I. iii. XIV. 4.

(3) 源泉, a river of Wei. I. v. V. 2, 3. Perhaps the same as the 肥泉.

The app. of a spring sending out its water. I. iii. III. 1.

To drivel from the nose. I. xii. X. 1 (涕泗).

有沁, to look fresh and bright. I. iii. XVIII. 1.

—swollen streams. II. viii. VIII. 3.

沮  
tseu  
沮  
tseu  
洩  
t'o

河  
ho

沸  
fe  
沸  
fuh  
治  
ch'e  
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況  
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keueh  
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mēen  
沖  
chung  
沙  
sha  
汜  
che  
沛  
pei



消  
sēau  
涉  
shēh

(1) To dissolve. II. vii. IX. 7. (2) A city and district on the borders of Wei and Ch'ing. I. vii. V. 1.

To wade through water when it reaches to the knees and upwards. I. iii. IX. 1.; v. IV. 1.; vii. XIII. 1, 2; viii. VIII. 3. To cross a stream in a boat. I. iii. IX. 4: III. ii VI. 6. 跋涉, to travel over hills and through streams. I. iv. X. 1.

涕  
t'e

To weep; tears. II. v. III. 6; IX. 1; vi. III. 1. 涕泣, —see 泣. 涕泗, —see 泗.

惟  
le

To come and take command. II. iii. IV. 1—4.

渼  
sze

The banks of a river. I. vi. VII. 3.; xi. IV. 3: III. i. II. 4.

渼  
han

To admit, to receive. II. v. IV. 2.

涼  
lēang

To be cold. I. iii. XVI. 1.

涼  
lēang

(1) To assist. III. i. II. 8. (2) To pretend, hypocritical. III. iii. III. 15, 16.

淇  
k'e

A river of Wei. I. iii. XIV. 1.; v. I. 1—3; IV. 1, 4, 6; V. 1—3; IX. 1—3. 淇

之上, perhaps the name of a place near the K'e. I. iv. IV. 1—3.

淑  
shuh

To be good; virtuous; virtuously. I. i. I. 1—3; iii. III. 4; iv. III. 1; xii. IV. 1—3; xiv. III. 1—4. 不淑, evil, misfortune. I. vi. V. 2. 淑旂, a fine—splendid—flag. III. iii. VII. 2. 淑問, to be skilful at questioning. IV. ii. III. 5. In st. 7, 孔淑 = to become very good, to be transformed.

淒  
ts'e

(1) To be cold. I. iii. II. 4. Unless we should read 淒. (2) 淒淒, descriptive of the coldness of wind and rain. I. vii. XVI. 1; —of autumn. II. v. X. 2. (3) 淒淒, descriptive of the luxuriant growth of rushes. I. xi. IV. 2.

淒  
ts'e

Great. IV. i. [ii.] IX.

淫  
yin

(1) The app. of a boat moving. III. i. IV. 2. 淫淫. (1) Descriptive of rushes very abundant. II. v. III. 4. (2) Of flags waving and numerous. II. vii. VIII. 2.

淫  
p'e

A city moat. III. i. X. 3.

淪  
hwi

(1) Ripples. I. ix. VI. 3. (2) To sink in ruin. II. iv. X. 1; v. I. 5; III. iii. II. 4.

淪  
hun

The river Hwae. II. vi. IV. 1—3; III. iii. VIII. 1; IX. 2, 4; IV. ii. III. 5, 7, 8; IV. 6, 7. 淮夷, the hordes of the Hwae.

淮  
hwae

Deep. I. iii. IX. 1; X. 4; II. iv. IX. 3; v. I. 6; III. iii. X. 7.

深  
shū

淵  
yuen

(1) To be deep,—with reference to the mind and feelings. I. iii. III. 4; iv. VI. 3. (2) The deep. II. iii. X. 1, 2; v. X. 7: III. i. V. 3. A gulf. II. v. I. 6. A pool. II. v. III. 4. (3) 淵淵, descriptive of the deep sound of drums. II. iii. IV. 3: IV. iii. I.

混  
kwān

混夷, wild tribes of the north. III. i. III. 8.

清  
ts'ing

(1) To be clear, pure. I. vii. XXI. 2; IX. vi. 1—3: II. v. X. 5; et saepe. 清明, a clear bright day. III. i. II. 8. 清風, a clear, quiet wind. III. iii. VI. 8.

清酒, clear spirits. III. iii. VII. 3.

清廟, a pure, still temple. IV. i. [i.] I. (2) Bright eyes. I. iv. III. 3; vii. XX. 1, 2; viii. XI. 3. (3) To clear,—as river-courses. II. viii. III. 5. (4) A city and district on the borders of Wei and Ch'ing. I. vii. V. 1.

(1) To be shallow. I. iii. IX. 1; X. 4. (2) A tiger's skin. III. iii. VII. 2.

淺  
ts'ien

(1) 渙渙, descriptive of a river wide and large. I. vii. XXI. 1. (2) To be dispersed. IV. i. [iii.] II.

An islet. I. ii. XI. 2; xv. VI. 2: II. iii. X. 1, 2: III. ii. IV. 3.

渙  
hwan

To change. I. vii. VI. 1: III. ii. X. 8.

渚  
choo

渠渠, descriptive of a spacious house. I. xi. X. 1.

渚  
yu

To moisten, to be moistened, with. I. iii. XIII. 3; xi. V. 1: II. vi. VI. 2.

渠  
k'eu

渠渠, descriptive of a spacious house. I. xi. X. 1.

渥  
uh

Alone, and 温温. To be mild and gentle. I. iii. III. 3; xi. III. 1, 2: II. v. II. 2, 6; vii. VI. 3: III. iii. II. 9: IV. iii. I.

温  
wān

To fathom. 不測, unfathomable, mysterious. III. iii. IX. 5.

測  
ts'ih

The river Wei. I. iii. X. 3; xi. IX. 1: III. i. II. 4, 3; VII. 6; ii. VI. 6.

渭  
wei

有淪, descriptive of clouds gathering. II. vi. VIII. 3.

淪  
yen

To thirst. I. vi. II. 2: II. i. VII. 2, 6; vii. IV. 1.

渴  
hoh

(1) To wander, to ramble,—enjoying one's self. I. i. IX. I (游女, young ladies rambling about): II. iv. II. 3 (優游, idle wandering): III. ii. VIII. 2 (游 and 優游); X. 8 (游衍, wanderings and indulgences). (2) To swim. I. iii. X. 4. 遡游, to swim down a stream. I. xi. IV. 1, 2, 3. (3) We have 游龍, a water plant so named from its spreading leaves. I. vii. X. 2; and 游環, slip rings, I. xi. III. 1.

游  
yüw

(1) To be deep,—with reference to the mind and feelings. I. iii. III. 4; iv. VI. 3. (2) The deep. II. iii. X. 1, 2; v. X. 7: III. i. V. 3. A gulf. II. v. I. 6. A pool. II. v. III. 4. (3) 淵淵, descriptive of the deep sound of drums. II. iii. IV. 3: IV. iii. I.

混夷, wild tribes of the north. III. i. III. 8.

(1) To be clear, pure. I. vii. XXI. 2; IX. vi. 1—3: II. v. X. 5; et saepe. 清明, a clear bright day. III. i. II. 8. 清風, a clear, quiet wind. III. iii. VI. 8.

清酒, clear spirits. III. iii. VII. 3.

清廟, a pure, still temple. IV. i. [i.] I. (2) Bright eyes. I. iv. III. 3; vii. XX. 1, 2; viii. XI. 3. (3) To clear,—as river-courses. II. viii. III. 5. (4) A city and district on the borders of Wei and Ch'ing. I. vii. V. 1.

(1) To be shallow. I. iii. IX. 1; X. 4. (2) A tiger's skin. III. iii. VII. 2.

<p>岸 <i>loo</i> The bank of a river. I. vi. VII. 1; III. 1. III. 2; III. VIII. 3.</p>	<p>漂 <i>p'aoon</i> To blow or carry away. I. vii. XI. 2; xv. II. 3 (漂搖 to shake).</p>	<p>悠 <i>yau</i> 悠悠, descriptive of a flowing stream. I. v. V. 4.</p>	<p>涖 <i>lei</i> (1) 涖涖, —see 涖. (2) 涖, The name of a river. (3) The varnish tree. I. iv. VI. 1; x. II. 3; xi. I. 2.</p>	<p>屋漏, a window, where the light is admitted. III. iii. II. 7.</p>	<p>濯 <i>chue</i> To cleanse, to wash. I. xiii. IV. 3. 濯濯, III. ii. VII. 3.</p>	<p>漕 <i>tsou</i> A city of Wei. I. iii. VI. 1; XIV. 4; iv. X. 1.</p>	<p>漕 <i>tsou</i> The borders of a river. I. vi. VIII. 1; x. IV. 3; III. i. II. 4.</p>	<p>漕 <i>tsou</i> Descriptive of much dew. I. vii. XX. 1. To steep. I. xii. IV. 1—3.</p>	<p>漢 <i>gan</i> (1) The Han river. I. i. IX. 1—3; II. v. X. 6; III. iii. VII. 1—3 (江漢—see 江); IX. 5 (江漢), (2) 天漢 and 雲漢, the milky way. II. v. IX. 5; III. i. IV. 4; iii. IV. 1.</p>	<p>漣 <i>len</i> (1) To ripple, to be rippling. I. ix. VI. 1. (2) 漣漣, descriptive of tears flowing continuously. I. v. IV. 2.</p>	<p>漸 <i>tsen</i> To wet. I. v. IV. 4.</p>	<p>漸 <i>tsen</i> 漸漸, to be high and craggy. II. vii. VIII. 1, 2.</p>	<p>漣 <i>tsen</i> To look deep. II. v. III. 4.</p>	<p>漣 <i>tsen</i> Liquor. II. v. IX. 5, 7 (酒漣).</p>	<p>潛 <i>tsan</i> (1) To lie hid at the bottom of the water. II. iii. X. 1, 2; iv. VIII. 11; v. X. 7. (2) What we may call a fish warren. IV. 1. [II.] VI.</p>	<p>潛 <i>tsan</i> 潛潛, descriptive of men temporarily agreeing with one another. II. v. I. 2. A stream in a valley or ravine. I. ii. II. 2; IV. 1; v. II. 1; III. ii. VI. 6 (=a valley).</p>	<p>潛 <i>tsan</i> 行潛, pools on the ways from rain or inundation. I. ii. IV. 1; III. ii. VII. 1—3.</p>	<p>潛 <i>tsan</i> Where rivers meet. III. ii. IV. 4.</p>	<p>有潛, to look angry. I. iii. X. 6. (2) To be in, or go to, confusion. III. iii. XI. 4. 潛, breeders of confusion.</p>	<p>潛 <i>tsan</i> To be left; untouched. II. vi. VIII. 3.</p>	<p>潛 <i>tsan</i> The app. of water flowing. 潛池, water flowing from a pool. II. vii. V. 3.</p>	<p>潛 <i>tsan</i> The app. of water flowing. 潛池, water flowing from a pool. II. vii. V. 3.</p>	<p>潛 <i>tsan</i> The app. of water flowing. 潛池, water flowing from a pool. II. vii. V. 3.</p>	<p>潛 <i>tsan</i> The app. of water flowing. 潛池, water flowing from a pool. II. vii. V. 3.</p>	<p>潛 <i>tsan</i> The app. of water flowing. 潛池, water flowing from a pool. II. vii. V. 3.</p>	<p>潛 <i>tsan</i> The app. of water flowing. 潛池, water flowing from a pool. II. vii. V. 3.</p>	<p>潛 <i>tsan</i> The app. of water flowing. 潛池, water flowing from a pool. II. vii. V. 3.</p>	<p>潛 <i>tsan</i> The app. of water flowing. 潛池, water flowing from a pool. II. vii. V. 3.</p>	<p>潛 <i>tsan</i> The app. of water flowing. 潛池, water flowing from a pool. II. vii. V. 3.</p>
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營  
ying

(1) To regulate, to define. II. viii. III. 4. =to found. III. ii. V. 4. It is generally used along with 經 meaning to do all the work spoken of, from the definition of it to the completion. II. vi. I. 3; viii. X. 1; III. i. VIII. 1; ii. VIII. 2. (2) 營營, descriptive of flies buzzing about. II. vii. V. 1-3.

煥  
yuh  
燬  
wei  
燬  
sēh  
燬  
tsin  
燬  
yaou  
燬  
yeh  
燬  
lun

Lasting. I. x. IX. 2. It is difficult to get this meaning out of the character.

A blazing fire. I. i. X. 3.

In accordance with. III. i. II. 6.

Ashes, to be reduced to ashes. III. iii. III. 2.

燿燿.—see 燿.

燿燿, descriptive of lightning. II. iv. IX. 3.

To be splendid. III. iii. VII. 4 (燿其). Descriptive of the splendour of an embroidered coverlet. I. x. XI. 3 (燿兮); —of the brightness of the Morning-star. I. vii. VIII. 1 (有燿).

A furnace. II. vi. V. 3.

### THE 57TH RADICAL. 爪

爪

Claws, talons. II. i. IV. 1, (爪士, the taloned soldiers) 2.

To quarrel; strife, war. II. v. I. 4; III. iii. VIII. 2; IV. iii. II.

About fifty times. (1) A particle, which we can hardly translate;—interchangeable with 日, 朕, and 聿. I. iii. VII. 3; iv. IV. 1-3; VI. 1; xv. I. 2; II. i. III. 2-5; III. i. VII. 1; ii. VI. 1; et saepe. (2) Here, there, thereon. I. iii. VI. 3; ix. VII. 1, 2; II. iv. V. 2; et saepe. The dict. and critics generally explain it by 于 or 於; but it really = 於是. Often, however, one is in doubts whether to construe the character thus, or as (1). (3) 爰爰, to be slow and cautious. I. vi. VI. 1-3.

Nearly a hundred times. (1) To make, to do. I. i. II. 2; iii. XV. 1-3; vi. VI. 1 (無爲, there was nothing doing); vii. I. 1; x. XII. 1-3 (爲言, to tell stories); xii. X. 1-3 (無爲); II. i. VI. 4 (爲德, to practise virtue); et saepe. 爲作, to make a poem. II. v. VI. 7. 爲作, to do. III. ii. II. 12, 爲作.

爲  
wei

to form plans. II. v. I. 4; IV. 6. 何爲 and 胡爲 are frequent. (2) To be, to play the part of; to become. I. iii. XVII. 3; v. I. 3; IV. 5; xi. IV. 1; II. iv. IX. 3; v. III. 2; V. 8; X. 4; et saepe. 以爲, to take to be, to consider as, is common. I. iii. X. v; v. X. 1-3; et al. 爲 alone is sometimes = 以爲. E.g. I. xi. III. 2; II. iii. III. 5; viii. X. 2. But 以爲, in some cases = wherewith to make. These two meanings (1) and (2) often seem to run into each other. (3) To assist. III. ii. IV. 2. To remedy. III. iii. II. 5.

For. I. v. VIII. 1, and perhaps 2; xv. I. 5; III. iii. IV. 8; VII. 5.

(1) A cup. I. iii. XIII. 3; II. vii. VI. 1. (to drink a cup), 2: III. ii. II. 2. (2) Dignity, rank. II. vii. IX. 4; III. iii. III. 5.

爲  
wei  
爵  
tsēoh

### THE 88TH RADICAL. 父

父  
foo

(1) A father. I. vi. VII. 1; ix. IV. 1; x. VI. 1 (同父); II. v. III. 3; VIII. 3, 4. 父母, parents,—see 母. (2) Uncles, elderly relatives of the same surname. II. i. V. 2; iv. III. 3.

Used after clan-names, titles, and designations;—like our Mr. 家父, II. iv. VII. 10. 祈父, II. iv. I. 1-3. 商父, III. i. II. 8. 賈父, III. i. III. 1, 2. 顯父, III. iii. VII. 3. 蹶父, III. iii. VII. 4, 5; 皇父 and 休父, III. iii. IX. 1, 2. 叔父, IV. ii. IV. 2.

父  
foo

### THE 89TH RADICAL. 爻

爽  
shuang

To be different, to alter. I. v. IV. 4. To alter for the worse, to be in error. III. ii. IX. 2.

爾  
urh

About 130 times. (1) You, your. I. i. V. 1-3; iii. VIII. 4; X. 1, 2, 3, 5, 6; v. IV. 2, 6; V. 1; vi. IX. 1, 2; et passim. (2) = 矣, at the end of lines. I. v. IV. 4; III. i. II. 6; IV. i. [ii.] II. (3) = 然, forming adverbs. II. iii. IV. 4; vi. V. 2. See the note on this passage. There are some other analogous lines. (4) = 邇, to be near. III. ii. II. 1. (5) = 彼, IV. i. [ii.] X.

### THE 90TH RADICAL. 扌

扌  
chiao

A touch. I. xv. I. 5; II. iv. V. 5; vi. I. 4.

CHINESE CHARACTERS AND PHRASES.

样

(1) 样样, descriptive of dense and luxuriant foliage. I. xii. V. 1. (2) 样羊, a ewe. II. viii. IX. 3. A wall. I. iv. II. 1-3; vii. II. 2; II. 1. IV. 4; iv. IX. 5 (样屋, walls and roofs, = houses).

牆

THE 91st RADICAL. 片

版

The boards of building frames. III. 1. A window. I. ii. IV. 3; xv. II. 2. To enlighten. III. ii. X. 1 (天之耀民, Heaven enlightens the people).

曜

THE 92d RADICAL. 牙

牙

The molar teeth. I. ii. VI. 3. Teeth generally. II. iv. I. 1. Used of the toothed edge of the knee-board of a bell frame. IV. I. [ii.] V.

THE 93d RADICAL. 牛

牛

(1) King cattle. I. v. II. 1, 2; II. iv. VI. 2; III. I. 1, 2; II. 1. A bull, constellation in Aquila. II. iv. IX. 6. Marces. I. iv. VI. 3. Barley. IV. 1. [i.] X; [ii.] I.

牡

The male of animals. I. viii. II. 2; xi. II. 1. V. 2. A bull. II. vi. VI. 5: is generally applied in the She to horses, stallions, and especially in the phrase birds. I. iii. IX. 2. A pen, a stall. III. ii. VI. 4. To be full. III. i. VII. 2.

牢

(1) 牧 and 牧人, shepherds, herds-grounds. I. iv. VI. 2, 3; II. i. VIII. 1. (2) Pasture between King Woo of Chow and the last king of the Shang dynasty. III. i. II. 7. (3) Things, articles. Used for viands, relationships. III. iii. VI. 1; for victims in fowl. II. v. V. 7. (2) Horses of equal covnants (三物, a dog, a pig, and a

物

奇

狼

狩

狝

狂

犬

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犴

A dog, a hound. II. v. IV. 4. In the name 犴, some northern hordes. ? = Huns. II. I. VII. 1, 5; VIII. 3, 6; iii. III. 1-5; IV. 4. To be hasty or rash; mad, distracted. IV. X. 3; vii. X. 1 (= a madman); XII. 1-2. (狂重之狂): III. iii. III. 8. To repeat, to practise I. vii. IV. 1. The wild tribes of the north. III. iii. X. 6. To drive back. IV. ii. III. 6. A fox, fox. I. iii. XII. 3; XVI. 3; v. IX. 1-3; viii. VI. 1; xi. V. 1; xiii. I. 1, 2; xv. I. 4; II. viii. X. 4. Artful. I. vii. X. 2; XII. 1, 2. The winter hunt, = a great chase. I. vii. III. 2. To hunt. I. ix. VI. 1-3; xi. II. 1; II. iii. V. 2; viii. II. 3. The wolf. I. viii. II. 3; xv. VII. 1, 2. (1) An exclamation. I. v. I. 3. 犴, at the end of a line. I. ix. VI. 1-3. (2) = 犴, To pull on one side. I. xv. I. 8. (3) To incline to one side. II. iii. VI. 7. (1) To adjoin. II. iii. VI. 7. (2) 犴, to be soft and pliant. I. xii. III. 1, 2, 3. (3) 犴 and 犴, descriptive of luxuriant vegetation. I. vii. III. 2; II. iv. VII. 2. But this was the original pronunciation of the character in all cases.

THE 94th RADICAL. 犴

A pure victim. II. vi. VII. 2; IV. ii. IV. 3, 4.

Cattle tawny and with black tips. II. iv. VI. 1; IV. i. [iii.] VI.

ing the seeds. I. v. III. 2. 犴, the section of a udon, show-

犴, see 犴. 犴, the section of a udon, show-

犴, see 犴. 犴, the section of a udon, show-

犴, see 犴. 犴, the section of a udon, show-

犴, see 犴. 犴, the section of a udon, show-

犴, see 犴. 犴, the section of a udon, show-

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犴, see 犴. 犴, the section of a udon, show-

犴, see 犴. 犴, the section of a udon, show-

犴, see 犴. 犴, the section of a udon, show-

猻  
nuou  
猶  
yēw

A monkey. II. vii. IX. 6.

(1) Still, and so notwithstanding. I. v. IV. 3; ix. IV. 1—3; II. i. V. 1; IV. i. [iii.] II. (2) Equal to. I. ii. X. 2. Similar. II. vi. IV. 3; viii. V. 2. (3) Plans. II. iii. IV. 4; iv. V. 1 (to scheme); v. I. 1, 2, 3, (principles) 4: III. i. I. 2; iii. IX. 6. *et al.* (4) = 由, to go along. IV. i. [iii.] XI.

Plans. II. v. IV. 4; vii. IX. 6.

(1) A trial,—at law. I. ii. VI. 2. (2) A prison. II. v. II. 5.

Only, alone, solitary. I. iii. VI. 1; VII. 1—3; x. XI. 1—3; xv. III. 1: II. iv. VIII. 1. and 12 (to stand alone), 13 (惴獨, the helpless and solitary); IX. 8; v. III. 1; VIII. 5, 6; *et al.*

Long-muzzled dogs. I. xi. II. 3.

To get, to find. I. iii. II. 4. To hit. I. xi. II. 2: III. iii. III. 14. To capture. II. i. VIII. 6; v. IV. 4. = to be right. II. vi. V. 3: III. i. VII. 1. To be won. IV. ii. III. 7.

To hunt. I. ix. VI. 1—3.

Beasts of chase. II. iii. V. 3; VI. 2.

To present, to offer up,—to a superior, as the spoils of the chase and of war. I. vii. IV. 1; xv. I. 4; IV. ii. III. 5, 6, 8. To present,—in sacrifice. II. vi. VI. 4. To present,—the cup at feasts. II. vi. V. 3; viii. VII. 2; III. ii. II. 2. To show, to exhibit. II. vii. VI. 1.

See 狁.

### THE 95TH RADICAL. 玄

玄  
hēuen

Dark-coloured. I. i. III. 3; xv. I. 3: II. vii. VIII. 1; viii. X. 2: III. iii. VII. 2. 玄鳥, the swallow. IV. iii. III. 玄王, the dark king. IV. iii. IV. 2.

率  
shāi

(1) To follow, to keep along. II. iii. IX. 3; vi. I. 2; viii. X. 3, 4: III. i. III. 2; IX. 2: IV. i. [iii.] II; iii. IV. 2. 率由, to observe and follow. III. ii. V. 2; to give free course to, 3. Perhaps 率 here has the meaning of—to lead. Along, about. II. v. II. 5. (2) To lead. II. iii. IV. 1—4; VI. 3: IV. i. [ii.] II; VIII. In 率從 we might think that both meanings were combined. II. vii. VIII. 4: IV. ii. IV. 4, 7. (3) Universally. IV. i. [iii.] X.

### THE 96TH RADICAL. 玉

玉  
yuh

A gem; jade, a piece of jade, of jade. I. ii. XII. 2; iv. III. 2; v. V. 3; vii. IX. 1, 2; ix. II. 2; III. 1: II. iii. X. 2; iv. II. 4, and I. 4, 毋金玉爾音, do not make the news of you rare as gold or gems: III. i. IV. 5; ii. VI. 2; IX. 5 (here again 玉 is a verb, to hold as precious as a sceptre of jade).

王  
wang

About 150 times. (1) King, royal. I. i. X. 3; ii. XIII. 1—3; iii. XV. 2, 3, v. VIII. 1; *et passim.* (2) To acknowledge once in a lifetime the king's supremacy. IV. iii. V. 2.

To bear sway over, play the part of king, III. i. VII. 4.

王  
wang

As if it were 往, though in the rhymes no regard is paid to the tone. To resort to; to go. III. i. VII. 6; ii. X. 8.

王  
wang

A precious stone, only inferior to jade. I. v. X. 3; vi. X. 3.

玦  
k'w

A flaw or defect. III. iii. II. 5; XI. 3.

玷  
tēn

玼玼, descriptive of the richness and splendour of a robe. I. iv. III. 2.

玼  
tsze

Jewels on hair-pins. I. iv. III. 1 (六珈).

珈  
k'ea

有珌, to glitter as a gem. II. vi. IX. 2.

珌  
peih

The top gem of the girdle-pendant. II. iii. IV. 2.

珎  
hāng

A rank-token of jade. IV. iii. IV. 3.

球  
k'w

To mark out the smaller divisions of fields. II. vi. VI. 1: III. i. III. 4; iii. VIII. 3.

理  
le

A pebble, or precious stone;—used as an ear-stopper. II. viii. I. 3. So, 琇瑩. I. v. I. 2.

琇  
sēw

A gem worn at the girdle-pendant. I. v. X. 1; vii. IX. 1.

琇  
ken

Precious treasures. IV. ii. III. 8.

琇  
yin

To cut—work on—gems or precious stones. I. v. I. 1: III. i. IV. 5: IV. i. [ii.] IX (享琢, polished,—of manners).

琢  
ch'ieh

A gem ornament for the mouth of a scabbard. II. vi. IX. 2: III. iii. VI. 2.

琇  
p'ang

The small lute. I. i. I. 3; iv. VI. 1; vii. VIII. 2: II. i. I. 3; IV. 7; vi. IV. 4; VII. 2 (with the lute). In all these cases 琴 occurs in connexion with 瑟.

琴  
kin

(1) A flaw, a blemish. I. xv. VII. 2: III. i. VI. 4. (2) Hoar. I. iii. XIV. 3; XIX. 2.

瑕  
tsa





甫  
foo

(1) Great, large. I. viii. VII. 1, 2; II. vi. VII. 1. (2) 甫甫, descriptive of the size and number of fishes. III. iii. VII. 5. (3) The name of a State. I. vi. IV. 2. In III. iii. V. 1, 甫 = 甫侯, the marquis of Foo. (4) The name of a marsh. 甫 for 甫田, II. iii. V. 2. (5) In names of men. 吉甫, II. iii. III. 5, 6; III. iii. V. 8; vi. 8. 山甫, III. iii. VI. 1—8. (6) 新甫, name of a hill in Loo. IV. ii. IV. 9.

THE 102<sup>d</sup> RADICAL. 田田  
t'een

(1) Fields, cultivated lands. I. iv. VI. 3; viii. VII. 1, 2; xv. I. 1: II. iii. IV. 1, 2; iv. IX. 5; vi. VI. 1 (曾孫田之, made it into fields); *et al.* 土田 = lands. III. ii. VIII. 5: iii. X. 1, 2: IV. ii. IV. 3. 田祖, the Father of husbandry, —probably Shin-nung. II. vi. VII. 2; VIII. 2. 田峻, an officer of agriculture, the Surveyor of the fields. I. xv. I. 1: II. vi. VII. 3; VIII. 4. 徹田, to lay out the fields on the system of mutual cultivation. III. ii. VI. 5. (2) To hunt. I. vii. III. 1: II. iii. V. 2; VI. 1. (3) Name of a large drum. IV. i. [ii.] V.

To cultivate. I. viii. VII. 1, 2.

From. II. iv. IX. 7; vii. VI. 5 (由醉

之言); but the preceding line, 匪由勿語, is more difficult to construe, and seems to mean, Do not speak what you have no occasion to speak. By, to proceed by. I. viii. VI. 1. To proceed to. I. vi. III. 1, 2. 率由, —see 率. 由言, to speak. II. v. III. 8; = one's own words. III. iii. II. 6.

(1) To excel. I. v. VI. 2. (2) A buff-coat. I. xi. VIII. 3.

(1) To prolong and increase. II. vii. VIII. 3; III. ii. V. 1; iii. III. 2 (= by repeated acts). (2) The name of a State. I. vi. IV. 1: III. iii. V. 1 (= 申侯), 2, 3, 4.

With or without 子, a male child. II. iv. V. 8; III. i. VI. 1.

To regulate, to make cultivable. II. vi. VI. 1: III. iii. VII. 1.

To give. I. iv. IX. 1: II. v. VI. 7; vi. VI. 3; VIII. 2 (秉畀, to lay hold of and put into); IV. i. [ii.] IV. (烝畀, to present to); [iii.] V.; (*et al.*)

町  
t'ing町  
yun界  
k'uae畏  
wei畔  
pwan畛  
chin畝  
h'ueh畝  
mow畝  
mow畝  
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mow

町, vacant ground near a house, a paddock. I. xv. III. 2.

町町, descriptive of land and marshy ground made ready for cultivation. II. vi. VI. 1.

Boundaries. IV. i. [i.] X.

To fear, to dread. I. vi. IX. 1, 2; vii. II. 1—3; xv. III. 2: II. i. VIII. 4; iv. X. 3; *et sepe*. 畏忌, III. iii. III. 10.

To separate from, = to leave, to reject. III. i. VII. 5 (畔援, to reject this and cling to that).

Dyke-ways along water-courses in fields. IV. i. [iii.] V.

To nourish. I. iii. IV. 4: II. iv. IV. 1, 2; VII. 10; v. VIII. 4.

Acres. I. viii. VI. 8; ix. V. 1, 2; xv. I. 1: II. iii. IV. 1; vi. VI. 1; VII. 1, 3; VIII. 1, 4: IV. i. [iii.] V.; VI. 畝丘, the

aerated height. II. v. VI. 7. 迺宣迺畝, he dug the ditches, he defined the

acres. III. i. III. 4. So, 實畝實籍,

III. iii. VII. 6. 是獲是畝, were

reaped and stacked on the ground. III. ii. I. 6.

髮髮, descriptive of ploughshares as very sharp. IV. i. [iii.] V.

(1) All, together. II. iv. VI. 3. (2)

畢 and 天畢, the Hyades. II. v. IX. 6; viii. VIII. 3. (3) A hand-net, to take

with a hand-net. II. vii. II. 1.

有略, descriptive of ploughshares as sharp. IV. i. [iii.] V.

A clan-name. II. iv. IX. 4. The pronunciation is not *Fan*, as I have given it in the translation. The dict. makes it *P'oo*, *P'oo* or *P'wan*.

番番, to be martial-looking. III. iii. V. 7.

Fields the 3d year under cultivation. IV. i. [ii.] I.

See 田.

Different. I. vi. II. 3: III. ii. X. 3. 異

乎, to be different from. I. ix. II. 1, 2, 3. The difference. II. iv. IV. 3. To be

rare. I. iii. XVII. 3. 異人, strangers. II. vii. III. 1—3.

To detain. I. vi. X. 1—3. To remn. III. iii. IX. 2.

See 町.

(1) The royal domain. IV. iii. III. (2) The threshold. I. iii. X. 2.

田  
teen由  
y'ew甲  
k'ueh申  
shin男  
nan甸  
t'ien界  
ps



have—百姓, II. i. VI. 5; *et al.*; 百僚, II. v. IV. 4; 百卉, II. v. X. 2; 百憂, II. vi. II. 1—3; 百福, II. vi. V. 4; *et al.*; 百穀, II. v. VI. 2; *et al.*; 百辟, II. vii. I. 3; *et al.*; 百世, III. i. I. 2; 百堵, III. i. III. 6, *et al.*; 百泉, III. ii. VI. 3; 百神, III. ii. VIII. 3; 百壺, III. iii. VIII. 3; 百雨, st. 4; 百蠻, st. 6; 百里, III. iii. XI. 7; 百禮, IV. i. [ii.] IV.; *et al.*; 百祿, IV. iii. III.; *et al.*; &c., &c.

阜  
tsauu  
的  
teih  
皆  
kēae  
皇  
huang

The grain yet soft in the husk. II. vi. VIII. 2.

The mark,—in a target. II. vii. VI. 1.

All at once. II. iii. VII. 2; III. i. III. 6. Manifold. IV. i. [ii.] IV.

About 40 times. (1) To be great, great. II. vi. V. 2; VI. 4, 6; III. i. VII. 1; iii. II. 4; X. 7; IV. i. [ii.] VII. (皇天 and 皇考); VIII. X; [iii.] I; II; XI. To magnify. II. vi. V. 5; IV. i. [i.] IV. (2) Admirable. III. i. I. 3. So 皇皇, to be of admirable character. III. ii. V. 2; IV. ii. III. 6. In this last example the meaning perhaps = grand; as it is in 皇皇后帝, the great and sovereign God. II. ii. IV. 3. (3) 皇 = 煌, to be brilliant, II. iii. IV. 2. Bright,—as grain. IV. i. [ii.] I. So 皇皇, in II. i. III. 1. (4) 皇 = 匡, to put to rights. I. xv. IV. 1. (5) To make king. IV. i. [i.] IX; [iii.] IX. (6) A horse yellow with white spots. I. xv. III. 4; IV. ii. I. 1. (7) The name of a valley. III. ii. VI. 5. (8) 皇父, the designation of a minister of king Yēw, II. iv. IX. 4, 5, 6; of another individual. III. iii. IX. 1.

皋  
kauu

(1) A pool in a marsh. II. iii. X. 1, 2. 九皋, the ninth pool, the centre, of the marsh. (2) 皋門, the gate of the enciente of a palace. III. i. III. 7. (3) 皋皋 to be insolent. III. iii. XI. 3. (4) 皋陶, Shun's minister of Crime. IV. ii. III. 5.

皎  
kauu

(1) The brightness of the moon rising. I. xii. VIII. 1. (2) 皎皎, to be brilliantly white. II. iv. II. 1—4.

皓  
kauu

(1) The brightness of the moon rising. I. xii. VIII. 2. (2) 皓皓, to be white and glistening. I. x. III. 1.

皦  
kēuou

Bright. 有如皦日, I swear by the bright sun. I. vi. IX. 3.

皮  
p'e

The skin,—of animals; with the hair or fur on. I. ii. VII. 1; iv. VIII. 1; III. iii. VII. 6.

## THE 107TH RADICAL. 皮

盈  
ying

To fill; to be full. I. i. III. 1; ii. I. 3; IX. 2; vii. XXI. 2 (殷其盈矣, how do their numbers fill the space!); viii. I. 1; x. IV. 1, 2; II. iii. v. 7; *et saepe*. 民之

靡盈, when people are not full of themselves. III. iii. II. 10.

To increase on one. I. iii. XV. 2. Increase. II. i. VI. 1. 益之, there is superadded. II. vi. VI. 2. 無益 without more ado. III. ii. X. 6.

To place, to deposit. I. ii. IV. 2; III. ii. I. 8.

Scoundrels. II. v. IV. 3. Thieves. III. iii. III. 16.

To covenant. II. v. IV. 3.

Entirely. II. v. X. 6; vi. I. 4. To fulfil entirely. II. vi. V. 6.

To inspect, to examine. II. iv. VII. 1. An inspector. II. vii. VI. 5.

To see, to look at. II. v. IX. 5; III. i. II. 4; VII. 1 (監觀); iii. VI. 1; IV. i. [iii.] III; iii. V. 4. Anciently, no regard was paid to this distinction of tones in 監.

A hound. I. viii. VIII. 1—3.

Not to be durable, to be slackly performed. I. x. VIII. 1—3; II. i. II. 1—4; VII. 3; IX. 1—3; vi. I. 1.

## THE 109TH RADICAL. 目

目  
muh

The eye. I. v. III. 2; viii. XI. 1, 2; II. v. V. 8.

To stare, = to expect longingly. II. v. V. 5; viii. I. 5.

(1) To be straight. = smooth. I. vii. VI. 1; ix. VI. 2 (of water flowing even); II. v. IX. 1. To make straight. III. i. III. 5. (2) To be straight, right. I. vii. VI. 2; II. vi. III. 4, 5 (正直, the correct and upright); viii. V. 2; III. iii. V. 8. (3) Only. I. iv. VI. 3.

Together, mutually. I. iii. IV. 2; vii. XX. 1, 2; XXI. 1; II. iv. V. 1; VII. 5; X. 3; *et saepe*.

相  
sang



磬  
k'ing

(1) The musical stone. II. vi. IV. 4: IV. i. [i.] IX.; [ii.] V. In IV. iii. I, the instrument is said to be one of a more precious material. (2) To give the reins to, to gallop, horses. I. vii. IV. 2 (磬控).

## THE 119TH RADICAL. 示

示  
she

To show. II. i. I. 1: III. iii. II. 10: IV. i. [iii.] III.

社  
shay

The altar of the Spirits of the land. To sacrifice to those Spirits. II. vi. VII. 2: III. iii. IV. 6.

祀  
sze

To offer a sacrifice; sacrifices. II. vi. V. 1, 2, 4; VI. 6; VIII. 4: III. i. V. 4; ii. I. 1, 2, 6, 7, 8; iii. IV. 2 (禋祀): IV. i. [ii.] VI.; VII.; ii. IV. 3.

祁  
k'e

(1) To be large. II. iii. VI. 3. 祁祁. (1) Descriptive of an easy and unconstrained manner, I. ii. II. 3; = gently, II. vi. VIII. 3; = leisurely and bright. III. iii. VII. 4. (2) In crowds, multitudes. I. xv. I. 2: II. i. VIII. 6.

祇  
k'e

To be at rest. II. v. V. 6. The pronunciation is given on p. 345 as *ch'e*;—incorrectly.

祇  
che

Only. II. v. V. 4; vi. II. 1—3. = it just is. II. iv. IV. 3.

祈  
k'e

(1) To pray for; to beg. II. vi. VII. 2; vii. VI. 1: III. ii. II. 4; iii. IV. 6. (2) 祈祈, in multitudes. IV. iii. III. (3) 祈父, a designation of the minister of War. II. iv. I. 1—3.

祉  
che

(1) Happiness, blessing. II. iii. III. 6: III. i. VII. 4; iii. VIII. 4: IV. i. [i.] IV. (祉福); [ii.] VII.; ii. IV. 8. (2) To take pleasure in. II. v. IV. 2.

祫  
fung

The space inside the door of the ancestral temple. II. vi. V. 2.

祫  
tae

A halberd. I. xiv. II. 1.

祖  
tsoo

(1) Ancestors. 先祖, one's forefathers is frequent. II. v. X. 1; vi. V. 3: III. iii. III. 3, 4; et al. So 烈祖, II. vii. VI. 2; et al. We have 妣祖 used for ancestors in II. iv. V. 2; but 祖妣, IV. i. [ii.] IV.; [iii.] V., = ancestors, male and female. 祖考 = ancestors. II. vi. VI. 5; III. iii. VI. 3. 皇祖, great ancestors. II. vi. VI. 4; III. iii. X. 7; et al.; but in IV. i. [iii.] I., = my great grandfather. 太祖, grand ancestor. III. iii. IX. 1. (2) To offer a sacrifice, on commencing a journey or an expedition, to the Spirit of the way. III. iii. VII. 7: VII. 3.

To reverence. IV. iii. IV. 3.

祚  
tsoo

Dignity. III. ii. III. 6.

祐  
hoo

Blessing, prosperity. II. vi. VI. 4; vii. I. 1: III. i. VII. 5; IX. 5, 6: IV. i. [ii.] VII.; ii. III. 4; iii. II.

祝  
chuh

(1) An officer of prayers. II. vi. V. 4, 5. (2) To tie or bind. I. iv. IX. 3.

祝  
chow

To curse. III. iii. I. 3 (侯作侯祝).

神  
shin

Spiritual Beings. II. i. V. 1; vi. III. 4, 5; VIII. 2: III. ii. VIII. 3; iii. II. 7; IV. 1, 2, (明神) 6; V. 1; X. 5: IV. i. [i.] VIII. The Spirits of ancestors. II. i. VI. 5; vi. V. 2, 3, 4, 5, 6: III. i. V. 5; VI. 2. The spring sacrifice to ancestors. In, or in offering, that sacrifice. II. i. VI. 4.

祠  
tsze

To be auspicious, a happy omen. II. iv. V. 7: III. i. II. 5; iii. X. 5: IV. iii. IV. 1.

祥  
tséung

To sacrifice; sacrificial. I. xv. I. 8: II. vi. V. 2; VI. 5: III. ii. I. 7.

祭  
tse祺  
k'e

To be fortunate. III. ii. II. 4.

裸  
kwan

To pour out a libation in sacrifice. III. i. I. 5.

祿  
luh

Happiness, prosperity; emolument, dignity. 百祿, occurs repeatedly. II. i. VI. 2; et al. 福祿 is frequent. II. vi. VIII. 1, 3; vii. VIII. 3, 5: III. i. V. 1; et al. 弗祿, III. ii. VIII. 4. 後祿, the second blessing,—the feast at the conclusion of a sacrifice. II. vi. V. 6. See also II. iv. VIII. 3, 13: III. i. VII. 3 ii. III. 7; et al.

福  
yin

To offer a pure sacrifice. II. vi. VIII. 4: III. ii. I. 1, 2; iii. IV. 2. It must mean generally to sacrifice in IV. i. [i.] IV. Calamity. II. v. V. 2; X. 5. To be visited with calamity. III. iii. III. 2. = to punish. IV. iii. V. 3.

禍  
ho

A happy omen. IV. i. [i.] III.

禎  
ching

More than fifty times. Happiness, blessing. II. i. VI. 1, 2, 5; ii. IX. 4; vi. III. 5; V. 1, 2, 3, 4; VI. 6; VII. 4; VIII. 4; IX. 1; et saepe. 福祿, —see 祿.

禎  
fuh

祉福, IV. i. [i.] IV. 福履, I. i. IV. 1—3. To bless. IV. ii. IV. 3 (亦其福攷).

福  
ma

To sacrifice to the Father of war. III. i. VII. 5. The sacrifice was offered at the scene of warfare;—to whom is not well ascertained.

福  
yu

To withstand. I. viii. XI. 3: II. i. IV. 1: III. i. III. 9. A match, an opponent. I. xi. VI. 3. 強禦, strong oppressors. III. iii. I. 2; VI. 5.

禦  
ma

To withstand. I. viii. XI. 3: II. i. IV. 1: III. i. III. 9. A match, an opponent. I. xi. VI. 3. 強禦, strong oppressors. III. iii. I. 2; VI. 5.

禦  
yu

To withstand. I. viii. XI. 3: II. i. IV. 1: III. i. III. 9. A match, an opponent. I. xi. VI. 3. 強禦, strong oppressors. III. iii. I. 2; VI. 5.

祫  
che

**禾** *ho* (1) Paddy. I. ix. VI. 1-3; II. II. 1, 4. (2) Grain generally. I. xv. I. 7; II. vi. VII. 3. Descriptive of the growing corn coming into ear. II. II. 1, 5. (2) (1) A plant that seeds without having flowered. I. xv. I. 4. (1) Private;—used for private clothes. I. I. 3. In II. vi. V. 3;=the private feast that confined to certain parties. Private fields. II. vi. VII. 3; IV. I. [III.] II. 私 **人** *shih* (1) Private (i. e. low, poor) men, II. v. IX. 4; but in II. III. V. 3;=the members of one's family. To take to one's self I. xv. I. 4. (2) A brother-in-law. I. v. III. 1. To hold, to grasp. I. III. XIII. 3; VII. XXI. 1; II. iv. VII. 3, 6, et al. 秉心 *ching* to keep the heart, to maintain certain principles in it. I. iv. VI. 3; II. v. III. 6; III. III. III. 3. =用, to employ. III. III. 3. 民之秉彜, the people possess a normal nature. III. III. VII. 1. Handfuls. II. vi. VIII. 8. The autumn. I. v. IV. 1; II. v. X. 2; IV. II. IV. 3, 4. 三秋, three autumns, probably=three seasons. I. vi. VII. 2. To collect. I. xv. II. 3 (舊租). 秬 *tsu* Black millet, with a double kernel. III. I. 6. To feed horses,—with grain. I. I. IX. 2, 3; II. vi. II. 3, 4. 秣 *mo* 秣 *ch'ih* or is done in an orderly proper way. I. XI. III. 3; II. v. IV. 4; VII. VI. 1; III. II. V. 3. In II. iv. V. 1, it is used of banks regularly and gracefully shuped. 秣 alone. Orderliness, II. VII. VI. 3; to be permanent, IV. III. III. (有秣).

**穀** *ku* (1) Grain. In the phrase 百穀, the different kinds of grain. I. xv. I. 7; II. vi. VI. 2; VIII. 1; IV. I. [III.] II. 3 (=lucky); VI. (2) Good. I. xii. II. 2, 3 (=lucky); II. I. VI. 2. To become good. II. v. II. 3, 5. 有穀, to maintain one's goodness. IV. II. II. 3. To be happy. II. v. III. 1; VIII. 5, 6; X. 3, 5; vi. III. 4. (3) To nourish, to bless with abundance, to treat well. II. iv. III. 1; vi. VII. 2. (4) To live; while alive. I. vi. IX. 3, 5. (5) Emolument. II. iv. VIII. 13. (1) To be penetrating, on, perhaps, to be mild. III. III. VI. 8. (2) Solemn, profound. IV. I. [III.] I. 1; II. (3) 穀

**稽首** *ke* (1) To bow with the head to the ground. II. vi. V. 6; III. III. VII. 5, 6. (2) Grain cut and in the field. I. xv. I. 7. 7; II. vi. VII. 4. (2) Grain cut and in the field. I. xv. I. 7. 稽首, to bow with the head to the ground. II. vi. V. 6; III. III. VII. 5, 6. (1) Grain. In the phrase 百穀, the different kinds of grain. I. xv. I. 7; II. vi. VI. 2; VIII. 1; IV. I. [III.] II. 3 (=lucky); VI. (2) Good. I. xii. II. 2, 3 (=lucky); II. I. VI. 2. To become good. II. v. II. 3, 5. 有穀, to maintain one's goodness. IV. II. II. 3. To be happy. II. v. III. 1; VIII. 5, 6; X. 3, 5; vi. III. 4. (3) To nourish, to bless with abundance, to treat well. II. iv. III. 1; vi. VII. 2. (4) To live; while alive. I. vi. IX. 3, 5. (5) Emolument. II. iv. VIII. 13. (1) To be penetrating, on, perhaps, to be mild. III. III. VI. 8. (2) Solemn, profound. IV. I. [III.] I. 1; II. (3) 穀

**稂莠** *ling* (1) General name for a measure, weight, or rule. To use as a pattern. II. v. I. 4. (2) An earldom in the royal domain. III. III. IX. 2. A kind of rice;—glutinous and good for making spirits. IV. I. [III.] IV. To sow or plant early. IV. II. IV. 1. (1) To select or use as a rule. II. vi. VIII. 1; III. II. I. 3. (2) The different kinds of grain to be sown. III. II. I. 6 (舊種).

**種** *chung* (1) To sow, III. II. I. 5. To be equal, corresponding, to. I. xiv. II. 2. To lift up. I. xv. I. 8. (1) Millet. The *pantium miliaceum*. Often used in connexion with 黍. I. vi. I. 1-3; X. VIII. 1, 2; xv. I. 7; II. I. VIII. 4; vi. V. 1; VI. 3; VII. I. 2, 4; VIII. 4; IV. I. [III.] VI. 1; II. IV. 1. (2) 稂莠 **黍** *shih* (1) Millet. The *pantium miliaceum*. Often used in connexion with 稂. I. vi. I. 1-3; X. VIII. 1, 2; xv. I. 7; II. I. VIII. 4; vi. V. 1; VI. 3; VII. I. 2, 4; VIII. 4; IV. I. [III.] VI. 1; II. IV. 1. (2) 稂莠 **稂** *ling* (1) General name for a measure, weight, or rule. To use as a pattern. II. v. I. 4. (2) An earldom in the royal domain. III. III. IX. 2. A kind of rice;—glutinous and good for making spirits. IV. I. [III.] IV. To sow or plant early. IV. II. IV. 1. (1) To select or use as a rule. II. vi. VIII. 1; III. II. I. 3. (2) The different kinds of grain to be sown. III. II. I. 6 (舊種).

**禾** *ho* (1) Paddy. I. ix. VI. 1-3; II. II. 1, 4. (2) Grain generally. I. xv. I. 7; II. vi. VII. 3. Descriptive of the growing corn coming into ear. II. II. 1, 5. (2) (1) A plant that seeds without having flowered. I. xv. I. 4. (1) Private;—used for private clothes. I. I. 3. In II. vi. V. 3;=the private feast that confined to certain parties. Private fields. II. vi. VII. 3; IV. I. [III.] II. 私

Propriety, the rules of propriety, according to propriety; ceremonies. I. iv. VIII. 3; II. ix. 3; vi. V. 3-5; vi. VI. 2; IV. I. [III.] IV. 3; [III.] V. A place in Wei. I. III. XIV. 2. To pray to. II. III. VI. 1. The summer sacrifice to ancestors. In that sacrifice. II. I. VI. 4. THE 14TH RADICAL. 禱 **馬** *yu* The great Yu, the founder of the Han dynasty. II. vi. VI. 1; III. I. X. 3; III. VII. 1; IV. II. IV. 1; III. IV. 1; V. 3. THE 15TH RADICAL. 禾

**禾** *ho* (1) Paddy. I. ix. VI. 1-3; II. II. 1, 4. (2) Grain generally. I. xv. I. 7; II. vi. VII. 3. Descriptive of the growing corn coming into ear. II. II. 1, 5. (2) (1) A plant that seeds without having flowered. I. xv. I. 4. (1) Private;—used for private clothes. I. I. 3. In II. vi. V. 3;=the private feast that confined to certain parties. Private fields. II. vi. VII. 3; IV. I. [III.] II. 私

糜 *mün*  
 穆 *luh*  
 穎 *ying*  
 積 *tseih*  
 積 *tse*  
 穗 *suy*  
 穗 *suy*  
 穰 *nung*  
 穰 *sih*  
 穰 *tse*  
 穰 *huoh*  
 穰 *hoo*  
 穰 *jany*

to be profound, to be reverent. III. i. I. 4;  
 ii. V. 2: IV. i. [ii.] III. To be very ad-  
 mirable. IV. ii. III. 4; iii. I.

Tall, red millet. III. ii. I. 6.

Grain planted late and ripening early.  
 I. xv. I. 7: IV. ii. IV. 1.

The ears of grain hanging down with  
 their own weight. III. ii. I. 5.

To collect;—in reference to the bring-  
 ing the cut grain together and setting it  
 up. IV. i. [iii.] VI.

To store up in stacks in the fields; such  
 stacks. III. ii. VI. 1: IV. i. [iii.] V.

Ears of grain. I. vi. I. 2: II. vi. VIII. 3.

穗穗, descriptive of rows of rice  
 growing luxuriantly. III. ii. I. 4.

Luxuriance,—of growth I. ii. XIII. 1, 2.

To reap. I. ix. VI. 1, 2, 3: II. vi. VI. 3:  
 III. ii. I. 5 (= husbandry); iii. III. 6, 7:  
 IV. ii. IV. 1; iii. V. 3. See 稼.

A bundle, a sheaf. II. vi. VIII. 3.

To reap. I. xv. I. 4, 6: II. vi. III. 3;  
 VIII. 3: III. ii. I. 6: IV. i. [iii.] V; VI.  
 To cut down and bundle firewood. II. v.  
 IX. 3.

The name of a place or district. II. iii.  
 III. 4.

穰穰, in abundant measure. IV. i.  
 [i.] IX; iii. II.

## THE 116TH RADICAL. 穴

穴 *heueh*  
 A cave, a pit. (1) Houses in the ground.  
 III. i. III. 1. (2) A grave. I. vi. IX. 3;  
 xi. VI. 1—3.

究 *kēw*  
 (1) To search into, to lay bare. II. i. IV.  
 3; iv. VII. 18; v. III. 7: III. i. VII. 1.  
 (2) In the end; an end. II. iii. VII. 2: III.  
 iii. I. 3. (3) 究究, unkindly. I. x.  
 VII. 2.

穹 *k'ung*  
 (1) A chink. I. xv. I. 5: III. 3. (2)  
 穹蒼, the azure vault. III. iii. III. 7.  
 穹 is defined by 'lofty' and 'great.'

空 *k'ang*  
 (1) Empty, hollow. II. iv. II. 4. So 有  
 空. III. iii. III. 12. 其空, descrip-  
 tive of empty—unemployed—looms. II.  
 v. IX. 2. To make empty, to exhaust.  
 II. iv. VII. 3. (2) 司空, the minister  
 of Works. III. i. III. 5. 一The diet gives  
 II. iv. VII. 3 in 31 tone.

穿 *ch'uan*  
 To bore through. I. ii. VI. 2, 3.

突 *t'uh*

窈 *yaou*

窈 *chih*

窈 *t'eaou*

窘 *k'eun*

窶 *k'eu*

窮 *k'ung*

立 *leih*

竝 *ping*

竟 *king*

章 *chang*

童 *t'ung*

竦 *sung*

竭 *k'eh*

競 *king*

Suddenly. I. viii. VII. 3 (突而 =  
 突然).

(1) 窈窕, descriptive of a bride as  
 modest and retiring. I. i. I. 1—3. (2)  
 窈糾, deep and anxious thoughts. I.  
 xii. VIII. 1.

To stop up. I. xv. I. 5; III. 3.

See 窈.

To be in distress from, embarrassed by.  
 II. iv. VIII. 9.

To be straitened. I. iii. XV. 1.

Poverty. I. iii. XV. 1.

## THE 117TH RADICAL. 立

(1) To stand. I. iii. III. 2. (2) To rear.  
 III. i. III. 5, 7. To set up. III. ii. X. 6.  
 To raise up, to appoint. II. vii. VI. 5:  
 III. i. VII. 2; iii. III. 7: IV. iii. IV. 1.  
 (3) Used for 粒, to provide grain-food;  
 —rice or millet cooked in grains. IV. i.  
 [i.] X.

Together. I. vii. II. 1—3; xi. I. 2, 3.

In the end. III. iii. IX. 4.

Anything of elegant composition. The  
 blazonry of birds on a flag. II. iii. III. 4;  
 and of other ornaments. VII. 2. A piece  
 of weaving. II. v. IX. 6. Of the bril-  
 liance of the Milky way, III. i. IV. 4; and  
 in 5, of carved figures. 有章, descrip-  
 tive of the elegance of the princes, II. vi.  
 X. 2; and of speech, viii. I. 1. To be  
 glorious. III. ii. VIII. 3. Rules; statutes.  
 III. ii. V. 2: IV. i. [ii.] VIII. A signal  
 or pattern. III. iii. II. 4.

(1) A boy, a young man. I. vii. X. 2;  
 XII. 1, 2; XIII. 1, 2. So 童子. I. v.  
 VI. 1, 2. (2) 童殺, a young ram, —  
 one without horns. II. vii. VI. 5; and  
 童 alone, in III. iii. II. 8.

To be afraid. IV. iii. IV. 5.

To be exhausted. III. iii. XI. 6.

(1) To be strong, to do vigorously. II.  
 iv. IX. 7: III. iii. II. 2: III. 15; IV. i. [i.]  
 IV.; IX. (競 and 執競). (2) To  
 strive, to be quarrelsome. III. iii. III. 3:  
 IV. iii. IV. 4.



THE 119TH RADICAL.

\*  
Rice in the husk. II. iv. III. I : v. II.  
Maltize. I. x. VIII. 3 : II. iv. III. 2 : vi.  
VII. 4.  
(1) Vines, materials for a feast I. vii.  
I. 1—3. (2) To be bright, splendid. I.  
vii. VI. 3 ; x. XI. 3. 葵景, a beauty.

箱 *suh*  
結 *lung*  
菜 *tsan*

I. v. X. 6 ; vi. VII. 4.  
the knots or joints of planks. I. iii.  
(2) To be lofty. II. iv. VII. 1, 2.  
earth hard I. xv. I. 7 (葵根);  
L. 6. —to build. II. iv. V. 2 ; v.

one's own way. III. ii.  
of a carriage, or cart.  
L. v. X. 6 ; vi. VII. 4.

III. I.  
(3)  
(3)

III. 3 : IV. II. IV. 4.  
VI. 1, 4 : III. II. III. 4 ;  
VII. 3 : IV. II. IV. 4.

精  
 經  
 卷第  
 一  
 上  
 下  
 二  
 三  
 四  
 五  
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 九十七  
 九十八  
 九十九  
 一百

I. x. V. 3. Brightly. II. i. V. 2. 綵, descriptive of fine dresses. II. v. IX. 4.

Fine rice; = fine. III. iii. XI. 5.

Provisions, — for a journey. III. iii. V. 6.

鄰鄰, descriptive of stones and rocks appearing in water. I. x. III. 3.

Millet used in sacrifice. 大槽, large dishes of millet. IV. iii. III.

(1) Provisions of grain, — for a journey. III. ii. VI. 1; taxes in kind, — in st. 5.

To wash grain. III. ii. I. 7.

### THE 120TH RADICAL. 糸

(1) Light-looking IV. i. [III.] VI. (2) 糾糾, descriptive of thin, worn shoes. I. ix. I. i; II. v. IX. 2.

窳糾, — see 窳.

(1) To regulate. II. v. X. 6 (=regulators): III. i. IV. 5 and ii. VI. 4 (綱紀). =bonds of government. III. iii. IV. 7.

(2) Nooks in a hill. I. xi. V. 2. To bind; to be bound. II. iii. IV. 2; iv. V. 3: IV. iii. II.

To convey to. I. xv. I. 7, 8. To report upon. III. iii. VI. 3 (出納王命).

其絛, descriptive of robes as clean and bright. IV. i. [III.] VII.

To be remiss, — in behaviour. II. vii. VIII. 3.

純束, to tie together. I. ii. XII. 2.

(1) Great; pure. II. vii. VI. 2: III. ii. VIII. 4: IV. i. [II.] VIII.; [III.] VIII.; ii. IV. 8. (2) Singleness. IV. i. [I.] II. Woven silk-bands. I. iv. IX. 1.

(1) White. I. ii. VII. 1—3; iv. IX. 1—3; xiii. II. 1—3. White silk. I. viii. III. 1; x. III. 1, 2. (2) Idly, for nothing. I. ix. VI. 1—3.

To twist. I. xv. I. 7.

To remove. I. iv. III. 3.

Perennial hemp. I. xii. IV. 2.

To continue. III. iii. II. 3 (one's succession of the past): IV. i. [III.] II. = in matter. III. iii. IX. 2. 天, — see 天.

紉, descriptive of fine dresses. II. v. IX. 4.

紉, descriptive of fine dresses. II. v. IX. 4.

紉, descriptive of fine dresses. II. v. IX. 4.

紉, descriptive of fine dresses. II. v. IX. 4.

紉, descriptive of fine dresses. II. v. IX. 4.

紉, descriptive of fine dresses. II. v. IX. 4.

紉, descriptive of fine dresses. II. v. IX. 4.

紉, descriptive of fine dresses. II. v. IX. 4.

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紉, descriptive of fine dresses. II. v. IX. 4.

紉, descriptive of fine dresses. II. v. IX. 4.

紉, descriptive of fine dresses. II. v. IX. 4.

紉, a rope, — fastening a boat. II. vii. VIII. 5.

Braiding. I. ii. VII. 1.

(1) For ever. I. v. I. 1, 2; vi. VII. 1—3: IV. i. [II.] II. (永終, to perpetuate.) (2) =all I. viii. XI. 2 (終日): II. v. IX. 5;

viii. II. 1, 2 (終朝): IV. i. [II.] II. (3) An end. III. ii. III. 3; iii. I. 1; et al. In the end. II. iv. VIII. 10. (3) 終, followed by

且, can hardly be translated; =既. I. iii. III. 4: V. 1—3; XV. 1: II. i. V. 1; vii. IV. 1. So, followed by 維. I. vii. XVIII. 1, and 終然. I. iv. VI. 2. (4) 終南, a hill of Ts'in. I. xi. V. 1, 2.

Woven silk bands, ribbons. I. iii. XIII. 2; iv. IX. 2; vii. IV. 1.

To tie. I. xiii. II. 3 (纏結, to be in a collection of knots); xiv. III. 1; xv. III. 4: II. iv. VIII. 8; viii. I. 3 (苑結).

(1) To extinguish. III. i. VII. 8. (2) Exceeding, very. II. iv. VIII. 10.

Pure. II. vi. V. 2 (絜爾).

Silk; silken, of silk. I. ii. VII. 1—3; xiii. 3; iii. II. 3; iv. IX. 1—3; v. IV. 1; xiv. III. 2: II. i. III. 3; III. iii. II. 9 (=silken string): IV. i. [III.] IX.

Fine cloth, from the fibres of the delichos. I. i. II. 2; iii. II. 4; iv. III. 3 (縠).

To be remiss. IV. iii. IV. 4.

Thread, string. IV. ii. IV. 5.

Coarse cloth, from the fibres of the delichos. I. i. II. 2; iii. II. 4.

To comfort, to give repose to. I. i. IV. 1: II. ii. V. 3; vi. V. 6; vii. II. 4; et al. 綏萬邦, there is peace throughout the myriad regions. IV. i. [III.] IX.

綏綏, descriptive of a fox solitary and suspicious. I. v. IX. 1—3; viii. VI. 1.

In the phrase 綏章, the feathery ornaments of a flag. III. iii. VII. 2.

To regulate. II. v. I. 4. Joined with 營, and meaning to plan, to map out. II. vi. I. 3; viii. X. 1: III. i. VIII. 1; iii. VIII. 2.

(1) Green. I. iii. II. 1—3; v. I. 1—3: IV. ii. IV. 5. (2) King-grass. II. viii. II. 1. Should be written with 艹 at the top.

To be close. II. viii. I. 2 (綢直如髮). 綢, to bind round and round.

<p>descriptive of brothers as kindly and generous. II. vii. IX. 3.</p>	<p>String. I. xi. III. 3.</p>	<p>Black. I. vii. I. 1—3; II. viii. I. 2.</p>	<p>The string-ends of a cap. I. viii. VI. 2.</p>	<p>To cover, or fit, with. III. iii. II. 9.</p>	<p>Should be written with 豎 on the right.</p>	<p>A seam. I. ii. VII. 2.</p>	<p>A line or thread of connexion. IV. ii. IV. 1, 2. Applied to meritorious deeds of a descendant, as in harmony with those of his ancestors. IV. iii. V. 1. 就緒, to go on in regular connection. III. iii. IX. 2.</p>	<p>(1) 聯絡, descriptive of the spread-ing, continuous growth of creepers. I. vi. VII. 1—3; III. i. III. 1; of the march of an army. III. iii. IX. 5; of weavers in a field. IV. i. [in.] V. (2) 聯絡, to be small-looking. II. viii. VI. 1—3.</p>	<p>To continue. 緝御, a continuance of attendants, = many attendants. We have 緝御 together, meaning to be continuous and bright, to continue and glory. III. i. 4; IV. i. [in.] III; VI. [in.] VII; [in.] III.</p>	<p>紅紅, descriptive of people babbling. II. v. VI. 3.</p>	<p>A line, a cord. I. ii. XIII. 3.</p>	<p>To twine about. I. i. IV. 3.</p>	<p>Of the finest fabric. I. iv. III. 3.</p>	<p>Thin, undyed silk. I. vii. XIX. 1, 2.</p>	<p>To bind, to tie. I. xi. III. 3. Bands. IV. ii. IV. 5.</p>	<p>To hang up, to suspend. I. ix. VI. 1—3; IV. i. [in.] V.</p>	<p>A seam. I. ii. VII. 3. To sew, to make. I. ix. I. 1.</p>	<p>A bride's sash. I. xv. III. 4.</p>	<p>To bind fast. III. i. III. 5.</p>	<p>(1) To let go—an arrow. I. vii. IV. 2. (2) = although. I. vii. XVII. 1, 2. (3) To give indulgence to. III. ii. IX. 1—5.</p>	<p>To tether—by the feet. II. iv. II. 1, 2; IV. i. [in.] IX. A rope. IV. i. [in.] IX.</p>	<p>To be gentle. I. v. I. 3. 綽綽, de-</p>	<p>綽綽, inseparably at-</p>	<p>In the phrase 綽綽, inseparably at-</p>	<p>Grey. I. vii. XIX. 1.</p>	<p>About 200 times. (1) To tie,—by the collar. II. iv. II. 1, 2. To hold together, to hold fast. II. iv. VII. 3; vii. VIII. 5; III. iii. III. 3. (2) Only. I. i. III. 2, 3; vii. XVII. 1, 4; et al. When it has this meaning, it will be found generally at the beginning of lines, though it is often in that position when we cannot thus construe it. (3) Some-times it has the force of the copula, as in 周雖舊邦, 其命維新. III. i. I. 1. So, II. iv. IX. 4; VI. V. 1; et sepe. In II. vii. II. 3, 其綽維何, the 維 may be thus construed; but in the line that follows 維勗及顯, we cannot bring the term under (2), though it is at the beginning of the line. When it serves the purpose of the copula, it will be found to be generally in the 2d or 3d place of the line. —Wang Yin-che says further that it sometimes = 有, to have, and in-</p>	<p>stances, II. iii. III. 2. 比物四驪 閑之維則 (閑之有則).</p>	<p>But we may take 則 as a verb, = to observe the rules, and 維 = 乃, 'and so'. He explains it also by 以, instance-</p>	<p>ing 維子之故, 使我不能</p>	<p>發今. I. vii. XII. 1, but here it may be taken as an initial particle. He gives also the meaning of 與, 'and'; instance-</p>	<p>ing 牧人乃夢, 衆維魚矣.</p>	<p>II. iv. VI. 4, and 慶業維維, III. i. VII. 3. The fact is, a great indefinite-</p>	<p>ness belongs to the usage of the term; and we may give it many different mean-</p>	<p>ings to suit the exigency of different passages.</p>	<p>Ropes,—of straw. I. xv. I. 1.</p>	<p>To give the law to, to regulate. III. 1.</p>	<p>IV. 5 (綱紀). So II. V. 4, but in st.</p>	<p>3, we have 綱 alone.</p>	<p>四方爲綱, the four quarters take you as their pat-</p>	<p>tern or regulator. III. ii. VIII. 6.</p>	<p>A net. I. iii. XVIII. 3.</p>	<p>To be connected with, to be attached to. IV. iii. IV. 4.</p>	<p>To arrange. II. vii. II. 3.</p>	<p>綱</p>	<p>綱</p>	<p>綱</p>
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總  
tsung

To unite together and tie up. In the phrase 總角, to have the hair bound up in a knot, or in two knots. I. v. IV. 6; viii. VII. 3. To be all in one IV. iii. IV. 5. We have 總 in I. ii. VII. 3, meaning a joining of a garment; but the dict. would read here 總, tsung, in the 1st tone.

績  
tsieh

(1) To twist, to spin. I. xii. II. 2; xv. 1. 3. (2) Meritorious services. III. i. X. v. 3. The sphere of such services. IV. iii. V. 3.

繁  
fan

To be abundant; numerous, manifold. II. iv. VIII. 1; III. ii. VI. 2; IV. i. [ii.] VII.

繆  
mēu

See 綢.

織  
chih

To weave. III. iii. X. 4. 織女—see 女.

織  
che

For 幟, flags. II. iii. III. 4.

繡  
sūu

Embroidered. I. x. III. 2; xi. V. 2; xv. VI. 1.

繩  
shing

(1) A line. II. viii. II. 3; III. i. III. 5 (a builder's line). (2) To continue. III. i. IX. 5. 繩繩, descriptive of uninterrupted succession. I. i. V. 2; III. iii. II. 6.

繹  
yih

(1) 有繹, descriptive of trains of princes waiting on the king. II. iii. V. 4. 繹繹, descriptive of horses keeping together in a carriage. IV. ii. I. 3. (2) Repeatedly, ever. IV. i. [iii.] X. (3) Name of a hill in Loo. IV. ii. IV. 7. (4) Used for 驛; = from stage to stage III. iii. IX. 3.

繼  
ke

To continue. II. i. IX. 1 (繼嗣): IV. i. [i.] IV. (繼序); [iii.] I.; II.

縷  
keen

See 縷.

縷  
suh

To continue. II. iv. V. 2; IV. i. [iii.] VI. A joining ring. I. xi. III. 1.

縷  
luy

To be attached to. I. i. IV. 1; II. ii. V. 3.

縷  
tsuan

To continue, to keep up. I. xv. I. 4; III. i. II. 6; iii. V. 2; VI. 3; VII. 1; IV. ii. IV. 1, 2.

縷  
le

縷縷—see 縷.

# THE 121<sup>st</sup> RADICAL. 缶

缶  
fau

A vessel of earthenware. Beaten sometimes as an instrument of music. I. xii. I. 3.

缺  
kwei

To splinter. I. xv. IV. 1—3.

餅  
ping  
馨  
k'ing  
壘  
luy

A pitcher. II. v. VIII. 3.

To be exhausted. II. v. VIII. 3. Entirely. II. i. VI. 2.

A vase, a jar. I. i. III. 2; II. v. VIII. 3; III. ii. VII. 2.

# THE 122<sup>d</sup> RADICAL. 罔

罔  
icang

(1) Not, to be without. III. i. VI. 2; iii. II. 3. 罔極, to transgress, to go to the utmost extent of what is not right. I. v. IV. 4; ix. III. 2; II. v. V. 8; VIII. 4; vii. V. 2, 3; III. ii. IX. 3. (2) To deceive, to deal deceitfully with. II. iv. VII. 4. (3) = calamities. III. iii. X. 6.

罕  
han

Seldom. I. vii. IV. 3.

罾  
koo

A fishing net. I. v. III. 4.

罾  
tsēay

A rabbit-net. I. i. VII. 1—3.

罾  
koo

A net. 罪罾, the net of crime. II. vi. III. 1; III. iii. X. 1; XI. 1.

罾  
foo

A kind of net or snare. I. vi. VI. 2.

罾  
chaou

罾罾, descriptive of catching fish by covering them with a basket. II. ii. V. 1.

罪  
tsuy

Crime, offence. II. iv. IX. 7; X. 1, 6; v. III. 7; IV. 1; vi. III. 1; III. ii. X. 1, 2; XI. 1. To give occasion for blame. III. ii. I. 8.

罾  
yih

九罾, a net made with nine bags or compartments for catching fish. I. xv. VI. 1.

罾  
che

To set, to arrange. IV. iii. I.

罾  
lōu

A simple trap or basket for catching fish. II. ii. III. 1—3; viii. IX. 3.

罾  
le

Sorrow, troubles. I. vi. VI. 1; II. iv. V. 9; v. III. 1.

罾  
chung

A kind of net or trap. I. vi. VI. 3.

罾  
lo

A fowler's net. I. vi. VI. 1. To take with a spread-net. II. vii. II. 1.

罾  
pe

A grisly bear. II. iv. V. 5, 6; v. IX. 4; III. iii. VII. 5, 6.

# THE 123<sup>d</sup> RADICAL. 羊

羊  
yang

The sheep or goat. I. ii. VII. 1—3; vi. II. 1, 2; xv. I. 6; II. iv. VI. 1, 3; vi. V. 2; VII. 1 (撥羊, vicium rams): III. ii. I. 3; II. 1; IV. i. [i.] VII. (a ram); [iii.] VII. 辨羊, a ewe. II. viii. IX. 3.



總考

tsi k'au

(1) To have long life. Joined with 壽, and generally expressive of a wish or prayer that one may have long life. I. xi. V. 2; II. ii. IX. 2; vi. V. 6; VI. 3; *et sape.* 胡考, aged. IV. i. [iii.] V. (2) A deceased father, but also used for ancestors generally. II. ii. VI. 5; III. iii. VI. 3; VII. 1; IV. i. [ii.] VII.; VIII.; [iii.] I.; II. (3) To strike,—as a bell. I. x. II. 2. (4) To complete. I. v. II. 1—3; II. ii. X. 2. Completed merit. III. iii. VIII. 6. (5) To examine. III. i. X. 7; iii. III. 8.

耄

muou

耄者

chay

Pertaining to old age. III. ii. X. 4. To be 80 or 90 years old. III. iii. II. 11.

Between 50 and 60 times. Following other words, and making them into adjectives or participles. I. ii. XIV. 1, 2; iii. X. 6; iv. IX. 1—3; vi. I. 1—3; viii. IV. 1, 2; ix. V. 1, 2; *et sape.* 彼蒼者天.

Thou azure Heaven there, meaning Thou Power which art above the azure heaven. I. ix. VI. 1—3. Sometimes it forms adverbs. 壹者, once. II. v. V. 2. 今者, now, hereafter. I. xi. I. 2, 3. 始者, our former relations were not like the present. II. v. V. 2.

The wizened face of age. II. ii. VII. 5; III. ii. II. 4; IV. iii. II. To be 80 years of age. I. xi. I. 2.

Old. IV. ii. IV. 5.

To raise to supremacy. III. i. VII. 1. To bring about. IV. i. [ii.] X.

To be 80 years of age. I. xi. I. 2.

Old. IV. ii. IV. 5.

To raise to supremacy. III. i. VII. 1. To bring about. IV. i. [ii.] X.

THE 126TH RADICAL. 而

而

urh

(1) A conjunction. And. I. iii. XVI. 1, 2, 3; XVII. 1; v. IV. 4; II. iv. II. 4; v. V. 6; VI. 7; *et sape.* 而 has an idiomatic usage, which can only be learned by practice, where we may translate it by *and*, but the whole sentence will not admit a literal rendering. I. iii. I. 5; II. iv. IX. 1, 2; vii. VI. 4; III. iii. III. 14; IV. ii. IV. 4. (2) And yet. I. iv. VIII. 1—3; III. ii. IX. 4. (3) = 乃, and so it is that. II. i. IX. 4. (4) Makes adverbs, as if it were 如 or 然. I. ii. XII. 3; viii. VII. 3; XI. 1. (5) = 如, as, like. I. iv. III. 2; II. viii. I. 4. (6) Used for 汝, you. II. v. II. 4; iii. I. 3. (7) A final particle. I. viii. III. 1—3.

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THE 127TH RADICAL. 耒

To gather the earth about the roots of plants. II. vi. VII. 1.

To plough. IV. i. [ii.] II.; [iii.] V.

To empty, to waste. III. iii. IV. 2.

To weed. II. vi. VII. 1; IV. i. [iii.] V.

The plough-share. IV. i. [iii.] V.; VI. = a plough. I. xv. I. 1; II. vi. VIII. 1.

A pair of ploughers, or husbandmen. IV. i. [ii.] II.; [iii.] V.

THE 128TH RADICAL. 耳

(1) The ear. I. iii. XII. 4; II. iv. VI. 1; v. III. 8; III. iii. II. 10. 充耳,—see

充. (2) 卷耳,—see 卷. (3) 耳, to be soft and pliant. IV. ii. IV. 3.

To be addicted to pleasure;—in a bad sense. I. v. IV. 3.

耿耿, descriptive of a person disturbed and restless. I. iii. I. 1.

A particle, indicating purpose,—with some uncertainty. I. iii. XIV. 1; vii. XIX. 1, 2; ix. III. 2; xiii. II. 2, 3. In I. x. IV. 1, 2, it is a mere expletive.

To be wise. I. iii. VII. 2; II. iv. VIII. 5; IX. 6; v. I. 5; II. 2; IV. iii. V. 3 (聖

敬日躋, his wisdom and reverent attention to affairs daily increased. 聖

人 and 聖 alone, = sages. II. v. IV. 4; III. ii. X. 1; iii. III. 10.

To inquire,—about one's family, when absent. II. i. VII. 2.

To hear. I. vi. VII. 3; x. III. 3; II. v. V. 3; III. i. VI. 4; iii. IV. 5.

A noise. II. iii. V. 8. To be heard;—where the voice reaches to. II. iii. X. 2; viii. V. 5. To be famed. III. iii. V. 8. 令聞, fame. III. i. I. 2; ii. VIII. 6; iii. VIII. 6.

To hear, to have consciousness. I. vi. VI. 3. To be wise or intelligent. II. iv. I. 3; IV. i. [iii.] III.

Noise, sound. I. viii. I. 1 (sound of flies). The voice. II. i. V. 1 (of a bird), and iii. X. 1, 2; iii. V. 8 (a clamour of voices). The sound of bells. II. iii. VIII. 1, 2; vii. VIII. 2; IV. ii. III. 1; of various instruments. IV. i. [ii.] V. Fame. III. i. X. 1. *Et al.*

(1) Duties of office. III. iii. VI. 6 (家職, the king's duties). (2) = 主 and

肥 (1) To nourish, to train. II. v. VII. 1; III. II. 1; IV. I. [1] X. (2) The means of living. I. III. X. 5, 6; and in I. 7. To have those means abundantly. The diet gives it in I. 5 as meaning—in youth, to be young.

肥 (The lungs. III. III. 8 (肥肺))

肥 (肥肺) to be dense and luxuriant. I. XII. V. 2.

See under 肥.

肥 (1) The back. In the phrase 背脊, a wrinkled back;—a sign of longevity. III. II. 4; IV. II. IV. 5. (2) The back, or on the north, of a house. I. v. VII. 4. (3) 肥, attendants;—behind and at the side. III. III. 1. 4. (4) To prevent, the side. III. III. 1. 4. To be falsified. III. III. 15. Behind the back. II. IV. IX. 7; III. X. 4. Behind the back. II. IV. IX. 7; III. III. III. 16.

About 50 times. (1) A dewrap. I. XV. VII. 1, 2. (2) How, why, what. I. III. I. 5; IV. 1—1; XI. 1, 2; et scilicet. 胡然, examination of induction. 胡然, III. XI. 1, 2; XII. IX. 1; II. IV. X. 5. (3) Long-lived. IV. I. [1] V. 7. VII. Posterity. III. II. III. 6, 7.

肥 (1) Mutually, together. II. IV. X. 1; v. I. 5; VII. IX. 1, (=all) 2; III. I. III. 2; III. II. 4; III. 5, 9; X. 5; IV. II. 1—3; IV. 5. (2) A fund particle. II. VII. 1, 2; III. III. VII. 2. (1) To be noble. I. III. I. 5; IV. 1—4; IV. X. 2; VII. XII. 1, 2; X. VII. 1—3; et scilicet. Ability. II. VII. VI. 2. (2) To help. III. II. IX. 1. (3) =肥, and yet. I. v. VI. 1, 2. The fat of animals. III. II. I. 7. Grease, ointment. I. v. III. 2. To grease. I. III. XIV. 3; II. v. V. 5.

The sides. 侧, side straps;—used in yoking horses. I. XI. III. 1. (1) =理, reason. II. IV. VII. 6. (2) A wagtail. II. I. IV. 3; v. II. 4. Sliced meat. IV. II. IV. 4.

肥 (1) Fat; fatted. II. I. V. 2. (2) 肥, a stream in Wei. I. III. XIV. 4. (1) The shoulder. 仔肩, the burden of duty. IV. I. [1] III. (2) A board three years old. I. VII. II. 1. To be willing. I. III. V. 2; X. X. 1, 2; II. III. IX. 1; IV. III. 1; X. 2, 4; VII. IX. 2.

肥 (1) To consider as of the first importance, to be determined by the consideration of I. X. I. 1—3; II. IV. IX. 7; v. IV. 6; IX. 4; III. III. II. 1; III. 15, 16; XI. 3, 6. To hear, to hearken to. II. I. V. 1; IV. X. 4; v. I. 4; VI. 1; VII. 4, 5; III. II. X. 3; III. I. 7; II. I. 12; III. 13; IV. 1; IV. I. [1] V.

肥 (1) Fresh shoots;—from a tree. I. I. X. 2; by suddenly. I. XV. III. 3. may be translated by—thereon. I. X. I. 1, 6; II. 3; III. 2; VII. II. 2. Sometimes 肥. II. VI. III. 2, 3; V. 5; III. I. 1. A particle, interchangeable with 肥. (肥, interchangeable with 肥)

肥 (1) Fresh shoots;—from a tree. I. I. X. 2; by suddenly. I. XV. III. 3. may be translated by—thereon. I. X. I. 1, 6; II. 3; III. 2; VII. II. 2. Sometimes 肥. II. VI. III. 2, 3; V. 5; III. I. 1. A particle, interchangeable with 肥. (肥, interchangeable with 肥)

肥 (1) Fresh shoots;—from a tree. I. I. X. 2; by suddenly. I. XV. III. 3. may be translated by—thereon. I. X. I. 1, 6; II. 3; III. 2; VII. II. 2. Sometimes 肥. II. VI. III. 2, 3; V. 5; III. I. 1. A particle, interchangeable with 肥. (肥, interchangeable with 肥)

肥 (1) Fresh shoots;—from a tree. I. I. X. 2; by suddenly. I. XV. III. 3. may be translated by—thereon. I. X. I. 1, 6; II. 3; III. 2; VII. II. 2. Sometimes 肥. II. VI. III. 2, 3; V. 5; III. I. 1. A particle, interchangeable with 肥. (肥, interchangeable with 肥)

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(1) The calf of the leg. Used for 莖 to shelter. II. i. VII. 5; III. ii. I. 3. (2) To decay. II. v. X. 2.

The intestines. 肺腸, lungs and bowels. 自有肺腸, he has a mind of his own. III. iii. III. 8.

(1) The belly. 腹心, —see 心. (2) To hold in the embrace. II. v. VIII. 4. The fat. II. vi. VI. 5.

To make large. II. vii. VIII. 3.

Ointment. I. v. VIII. 2.

To anoint; to moisten and enrich. I. xiv. IV. 4; II. viii. III. 1. To be covered with ointment. I. xiii. I. 3.

(1) The skin. I. v. III. 2. (2) Admirable; great. I. xv. VII. 1, 2; II. iii. III. 3; III. i. I. 5.

(1) Glue. To act as glue. II. viii. IV. 3. (2) 膠膠, descriptive of the crowing of a cock. I. vii. XVI. 2.

Cooked provisions. 膳夫, the chief cook. II. iv. IX. 4; III. iii. IV. 7.

(1) Substantial. 膳仕, to be in important offices. II. iv. VII. 4. (2) To be many. II. v. I. 5. (3) 膳膳, to be fertile and beautiful. III. i. III. 3.

(1) The breast. Ornaments on the breast of a horse. II. iii. IV. 1; III. iii. V. 4; VII. 2. —on the front of a bowcase. I. xi. III. 3. (2) To oppose. IV. ii. IV. 5.

Minced. II. iii. III. 6.

Cheek. III. ii. II. 2.

I. xv. III. 2. See 果.

### THE 131st RADICAL. 臣

A servant. II. iv. VIII. 3 (臣僕); vi. I. 2. An officer, officers. III. iii. IX. 4; IV. i. [ii.] I. (臣工); ii. III. 5.

Good, right. I. iii. VIII. 4; iv. VI. 2; X. 2; II. iv. IX. 1; X. 2; v. I. 1, 2; et sepe.

有臧, to be all right. II. vii. III. 2. To be dexterous. I. viii. II. 3; XI. 1. To think good. I. vii. XX. 2.

(1) To oversee. I. iii. IV. 1; II. vi. III. 1.

不顯亦臨, out of sight, he still felt under inspection. III. i. VI. 3. To come to; to help. I. xi. VI. 1—3; II. v. I. 6; II. 6; III. i. II. 7; IV. ii. IV. 2. (2) An engine of onfull;—used in sieges. III. i. VII. 7, 8.

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### THE 132d RADICAL. 自

About 70 times. (1) From,—used with reference to time, place, and person. I. ii. VII. 1—3; iii. IV. 3, 4; VII. 1, 2; XV. 1; v. IV. 4; xv. III. 1—4; et sepiissime. 自

天, from Heaven's point of view. III. i. I. 6.

自彼成康, considering how

Ch'ing and K'ang...IV. i. [i.] IX. 自

先自後, before and after. II. iv.

VIII. 2; III. iii. X. 7. According as.

III. iii. VIII. 5. (2) To use. I. x. VII.

1, 2. (3) Followed by other words as

verbs, meaning self, of all persons and

numbers;—myself, yourself, &c. II. vi. II.

1—3; III. 3; vii. X. 1, 2; III. ii. X. 6; iii.

III. 8; XI. 5; IV. ii. III. 4; et al. (4)

Naturally, as a matter of course thereby.

III. i. I. 6; et al.

To be fragrant. III. ii. I. 8.

THE 133d RADICAL. 至

To come to, to arrive. Often followed

by 於 and 于. I. iv. X. 1; v. IV. 1; vi.

II. 1; xi. V. 1, 2; xv. I. 1; III. 3; II. i. VI.

3; iii. III. 4; VIII. 1, 2, 3; et saepe. 百

禮既至, when all the ceremonies

have been performed. II. vii. VI. 2.

(1) To bring about. I. v. V. 1. To

carry out. IV. ii. IV. 2. To attract. III.

i. VII. 8 (see the dict. for a different mean-

ing here). (2) To transmit or convey

ideas or views. II. vi. V. 4, 5 (致告).

(1) A tower. I. iii. XVIII. 1, 2; III. i.

VIII. 1. (2) A kind of rush, whose

leaves are used in making rain-cloaks and

hats. II. ii. VII. 1; viii. I. 2.

To come to. I. iii. XIV. 3; II. iv. X. 3;

vii. X. 3; III. iii. IV. 1.

THE 134th RADICAL. 白

To hull grain. III. ii. I. 7.

(1) A shoe or slipper; the sole of a shoe.

I. xv. VII. 1; II. iii. V. 4; III. iii. VII. 2.

(2) Large-looking. IV. ii. IV. 9 (有歸).

A mother's brothers are called 舅.

Hence 元舅 = great uncle. III. iii. V.

5, 7. 舅氏 = an uncle. I. xi. IX. 1, 2,

諸舅, the princes of other surnames

than the king's, called by him his maternal

uncles. II. i. V. 2. So, 甥舅. II. vii.

III. 3.

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**茺** *hwan*  
**茺** *pung*  
**茺** *heu*  
**茺** *k'e*  
**茺** *mang*  
**茺** *sau*  
**茺** *fow*  
**茺** *kin*  
**茺** *fun*  
**茺** *juy*  
**茺** *yun*  
**茺** *k'in*  
**茺** *ts'oo*  
**茺** *maou*  
**茺** *fe*  
**茺** *fuh*  
**茺** *yuen*  
**茺** *yuh*  
**茺** *ling*  
**茺** *ts'oo*  
**茺** *maou*

**茺蘭**, the sparrow gourd. Probably a species of *tylophora*. I. v. VI. 1, 2.  
 (1) **茺茺**, descriptive of the luxuriant growth of grain. I. iv. X. 4; xiv. IV. 4; II. viii. III. 1. Of the growth of trees. III. i. IV. 1. (2) **有茺**, descriptive of the long tails of foxes. II. viii. X. 4.  
 To make great, to honour and magnify. II. iv. V. 3.  
 The white millet. II. iii. IV. 1, 2; III. i. X. 8; ii. I. 6.  
**茺茺**, to look large. IV. iii. III; IV. 1.  
 To clear away grass. IV. i. [iii.] V.  
**茺茺**, the ribgrass or plantago. I. i. VIII. 1—3.  
 A creeping grass, with a leaf like that of the bamboo, growing in low, marshy grounds and salt places, of which cattle are fond. Williams supposes it may be a kind of *salsola*, and I have called it so in the translation; but from the Japanese plates it is evidently one of the *panic-grasses*. II. i. I. 3.  
**茺茺**, and **茺茺**, to be fragrant. II. vi. V. 4; VI. 6; III. ii. IV. 5.  
 (1) Name of a State. III. i. III. 9. (2) Name of a river. III. ii. VI. 6.  
 To be of a deep, rich colour. II. vi. X. 2; viii. IX. 1.  
 Cress. II. vii. VIII. 2; IV. ii. III. 1.  
 Grass;—for fuel. I. x. V. 2. **茺茺**, fuel-gatherers. III. ii. X. 3. Grass;—for forage. II. iv. II. 4.  
 To cook and present in sacrifice. I. i. I. 3.  
**茺茺**, to be umbrageous. I. ii. V. 1—3; II. iv. IV. 1.  
 Knee-covers. I. xiv. II. 1; II. iii. IV. 2; V. 4; iv. V. 8.  
 But in the single passage where it occurs, it is pronounced *wän*. **有茺**, to be beautiful or elegant. I. xi. III. 3.  
 Bent, gathered together. **我心茺**  
**結**, the sorrow of my heart is inextricably bound. II. viii. I. 3.  
 The liquorice plant (?). I. iii. XIII. 4; x. XII. 1.  
 (1) A kind of pea. Appears in the Japanese plates as *lathyrus maritimus*. I. xii. VII. 1. (2) The *bignonia grandiflora*. II. viii. X. 1, 2.  
 (1) Grain in the blade. I. vi. I. 1; ix. VII. 3; xiv. IV. 1; II. viii. III. 1; IV. i. [iii.] V. Used of the young growth of grass and

**苞** *paou*  
**苟** *kow*  
**苜** *e*  
**若** *joh*  
**苦** *koo*  
**英** *ying*  
**苳** *tseu*  
**苳** *cha*  
**苳** *p'ing*  
**苳** *peih*  
**苳** *fuh*  
**苳** *chah*  
**苳** *mow*  
**苳** *maou*  
**苳** *poh*  
**苳** *maou*

vegetables. II. iv. II. 1. (2) To hunt, a hunting expedition. II. iii. v. 3.  
 (1) Bushy. I. x. VIII. 1—3; xi. VII. 2, 3; xiv. IV. 1—3; II. i. II. 3, 4. (2) The root. IV. iii. IV. 6. Firmly rooted. II. iv. V. 1; III. iii. IX. 5. (3) Seed with the germ ready to burst. III. ii. I. 5. Seeds bursting up. III. ii. II. 1.  
 (1) If only. I. vi. II. 2 (expressing a wish). (2) **苟亦**, readily. I. v. XII. 1—3. (3) To be of little importance. III. iii. II. 6.  
**苜苜**,—see **苜**.  
 (1) As to. II. iv. X. 1 (**若此**). (2) After adjectives, like, -ly, I. v. IV. 3; VIII. xi. 1; II. i. III. 4; vi. X. 3. (3) To accord with, to be in sympathy with. II. vi. VIII. 1; III. iii. VI. 2; IV. ii. IV. 7, 9. In III. iii. VI. 4, **若否**=**臧否**, be they good or not.  
 (1) Bitter, to be bitter. I. iii. IX. 1; X. 2; xv. III. 3; II. vi. III. 1. **勞苦**, to be full of toil and suffering. I. iii. VII. 3. (2) The sow-thistle. I. x. XII. 3.  
 (1) An ornament on a spear. I. vii. V. 1; IV. ii. IV. 5. On a jacket. I. vii. VI. 3. (2) =flowers, blossoms. I. vi. IX. 2; ix. II. 2. (3) Name of a gem-stone. I. viii. III. 3. (4) **英英**, descriptive of the clouds as light and brilliant. II. viii. V. 2.  
 Hempseed. I. xv. I. 6.  
 Grass floating in the water. **棲苳**, such grass hanging on a tree. III. iii. XI. 4.  
 (?) A kind of celery. II. i. I. 1.  
**苳苳**,—see **苳**.  
 (1) A screen,—of a carriage. I. v. III. 3; viii. X. 1. (1) To clear away. III. ii. I. 5. (3) Happiness. III. ii. VIII. 4. (4) **苳苳**, descriptive of vigorous action. III. i. VII. 8.  
 To grow strongly and abundantly. I. ii. XIV. 1, 2.  
 (1) To be flourishing; luxuriant, rank. II. ii. VII. 4; iv. V. 1; v. III. 2; IV. i. [iii.] VI. Luxuriance. II. i. vi. 6; III. iii. XI. 4. Used of wickedness;—to be rampant. II. iv. VII. 8. (2) To be skilful. I. viii. II. 2. (3) Used of the cereals. III. ii. I. 5.  
 Water mallows. IV. ii. III. 3.  
 To halt in the open country, amid the grass. I. ii. V. 1.  
 A kind of grass, marked with white lines, and used to bind things with. I. ii. XI. 1, 2; xv. I. 7; II. viii. V. 1, 2.

**芙** *fu* (1) *The trifolium terrestris*. I. iv. II. 1—3; II. vi. V. 1. (2) *Thatch*. II. vi. VII. 4; IX. 1.

**照** *chiao* This. I. iii. XIV. 4; II. iv. VII. 8 (今 *ch'ing*, this present time); III. i. III. 3; IX. 4; II. VII. 1—3; et al. Used for *我*.

**文** *wen* A carriage mat. *茵* *in* made of a tiger's skin. I. xi. III. 1. *棧* *ch'ai* descriptive of a banner, waving in the wind. IV. ii. III. 1.

**茹** *ju* 1. *Madder-dyed*. I. vii. XIX. 2. *茹* *ju* the madder plant. I. vii. XV. (1) To receive. I. iii. I. 2. (2) To reckon, to deliberate. II. iii. III. 4; IV. 1. [u.] I. (3) To eat. III. iii. VI. 5.

**荆** *king* (1) One of the nine provinces of Yu. *發* *fat* II. iii. IV. 4. (2) The State of King or Ts'oo. IV. ii. IV. 5; called *荆*.

**楚** *ch'u* in IV. iii. V. 1, 2.

**特** *ts'at* a species of duckweed. *菜* *ts'ai* baby the *kama minor*. I. i. 1, 2, 3. (1) Grass, plants. I. v. VIII. 4; vii. XX. 1, 2; II. ii. X. 2; III. V. 2 (= *grassy* plains); v. III. 2; VII. 3; et al. (2) *草* *ts'ao* a kind of locust. I. ii. III. 1; II. 1, VIII. 5. (3) *草* *ts'ao* to be sorrowful.

**收** *ts'ao* ? the thorny mallows;—used for the flowers of the plant. I. xii. II. 3. In the Japanese plates it is the—hollyhock.

**荏** *ts'in* (1) *荏* *ts'in* large beans. III. ii. I. 4. (2) *荏* *ts'in* to be soft and pliant. II. v. IV. 5; III. iii. II. 9.

**莠** *ts'ao* The sprouting white grass. I. iii. XVII. 3; v. III. 2.

**荒** *ts'ao* (1) To go to wild excess. I. x. I. 1—3. (2) To be desolate, to go to dissolution. III. iii. III. 7; XI. 1. (3) To be large. III. ii. VI. 5; III. II. 3. (4) To cover. I. ii. IV. 2. To overspread. IV. ii. IV. 6. 7. (5) To cultivate. IV. i. [i.] V.

**荷** *ho* The lotus plant, or water lily. I. vii. X. 2; xii. X. 1.

**荼** *ts'ao* (1) ? the sowthistle. I. iii. X. 2; xv. I. 6; III. i. III. 3. *荼* *ts'ao*=bitter, poison-ous ways. III. iii. III. 11. (2) A flower-ing rush. I. vii. XIX. 2; xv. II. 3. (3) A kind of smartweed. IV. i. [iii.] VI.

**莊** *ch'eng* The honorary title of a marquis of Loo. IV. ii. IV. 3.

**沙** *sha* a kind of locust, the spinner. I. xv. I. 5.

**幸** *shing* (1) 有幸, descriptive of the long tails of fishes. II. vii. VII. 2. (2) The name of a State. III. i. II. 6.

A blue rush mat. II. iv. V. 5.

**莠** *ts'ao* Weeds;—plants injurious to the grain. McArthur says—the meadow fescue. I. vii. VII. 1, 2; II. vi. VIII. 2. *莠* *ts'ao*, bad, useless, injurious, words. II. iv. VIII. 2. The aster-southernwood. II. iii. II. 1—3; v. VIII. 1, 2.

**莫** *mo* About 70 times. (1) Not, no one; there is not. I. ii. VIII. 1—8 (note); III. V. 2 (莫往莫來, he neither comes nor goes); VII. 4; X. 1; XV. 1 (莫知我艱, no one knows my distress); II. v. III. 8 (莫高匪山, there is nothing higher than a mountain); et *sepienne*. *莫* *mo* as, there is nothing like, or equal to. III. iii. V. 5; et al. *莫* *mo* and *莫* *mo* make a strong affirmation. Sometimes it marks the imperative, as in III. ii. I. 1. (2) To determine, as plains. II. v. IV. 4. (3) To settle. III. i. VII. 1 (民之莫, one to give settlement to the people). But in III. ii. X. 2, 民之莫矣 = the people would be settled. (4) *莫* *mo*, descriptive of dense foliage. I. i. II. 2; III. i. V. 6. (5) To be still and reverent. II. vi. V. 3. Here the dic. gives the pronunciation—*mih*.

(1) *暮* *mo*, to be late, to be drawing to the end of the year or of a season. I. x. I. 1; VI. 1; vi. III. 2, 3; IV. 1. [ii.] I. To be late generally. III. iii. IV. 6. *莫* *mo* to come late to maturity. III. iii. II. 10. (2) Perhaps a kind of sorrel. But in the Japanese plates, it appears as *equisetum* or horsetail. I. ix. II. 1.

**苑** *uen* To grow luxuriantly. II. v. III. 4; III. iii. III. 1. So 有苑. II. iv. VIII. 7; vii. X. 1—3.

**毒** *ts'ao* descriptive of luxuriant foliage. I. x. VI. 2; of luxuriant growth. II. iii. II. 1—8.

**膏** *ts'ao* The white flowered rush steeped, after which its fibres can be made into cordage. I. xii. IV. 3; II. vii. V. 1, 2.

**畝** *ts'ao* Fields one year under cultivation. II. iii. IV. 1.

**死** *si* Dead trunks of trees still standing. III. i. VII. 2.

**災** *ts'ao* To endure calamity or suffering. ing. III. ii. I. 2.

**持** *ts'ao* Edible herbs. Only in the name 持菜. —see 持.

萍  
ping  
菡  
han  
萼  
kin  
華  
hwa

To cause, to make. III. iii. III. 6. To have to do with. IV. i. [iii.] IV.

菡萼, the flower of the lotus. I. xii. X. 3.

The violet (?) III. i. III. 3.

(1) The blooming of plants, flowers. I. i. VI. 1; ii. XIII. 1, 2; vii. IX. 1; X. 1; xiii. III. 2; II. i. III. 1; IV. 1; VII. 4; *et al.* 黍稷方華, the millets were in flower. II. i. VIII. 4. 白華, the white flowering rush. II. viii. V. 1. (2) Name of a gemstone. I. viii. III. 1.

Probably a species of turnip. The Chinese call it the *earth melon*. I. iii. IX. 1.

萼萼, descriptive of trees growing luxuriantly. III. ii. VIII. 9.

To pickle vegetables. II. vi. VI. 4.

A kind of rush or sedge. I. v. III. 4; vi. IX. 1.

The general name for pulse. I. xv. I. 6, 7; II. v. II. 3; vi. III. 3; vii. VIII. 1; III. ii. I. 4 (荳菽, large beans): IV. ii. IV. 1.

To collect, to assemble. I. xii. VI. 2.

荳蔻, the *averrhoa Carambola*. I. xiii. III. 1—3. The editor of the Japanese plates says it is not found in his country.

? the orach. Williams calls it the—sowthistle. II. ii. VII. 1. In II. iv. IX. 5, it is used for weeds, or the country overgrown with useless plants.

(1) 萼萼 and 萼萼, descriptive of luxuriant foliage. I. i. II. 1; II. i. IX. 2; III. ii. VIII. 9. (2) 萼萼, descriptive of dense clouds. II. vi. VIII. 3. (3) 萼萼, descriptive of a few lines artistically drawn. II. v. VI. 1. (4) 有萼, to be reverent. IV. i. [ii.] IX.

To wither. II. v. VII. 3.

See 菡.

A tough reed or sedge. 萼萼. I. xv. I. 3; II. v. III. 4.

About 50 times. Ten thousand, myriads. I. xiv. III. 4, where, and in other places, we have 萬年, in a wish for the longevity of the king, &c. So 萬壽, see 壽. 萬邦, the myriad States, = all the kingdom. II. iv. VII. 10; *et al.* 萬民, all the people. III. iii. II. 6; *et al.* 萬福, all happiness. II. vii. VIII. 1; *et al.*

落  
loh

(1) Spoken of a tree shedding its leaves. I. v. IV. 3, 4. (2) The beginning, the commencement,—of a reign. IV. i. [iii.] II.

葉  
yeh

(1) A leaf, leaves. I. i. II. 1, 2; VI. 3; iii. IX. 1; v. IV. 3; VI. 2; *et saepe*. (2) An age, a period of time. IV. iii. IV. 7.

葉  
yeh

Pokeweed. II. iv. IV. 3.

葉  
yeh

Probably a species of the mustard plant. I. iii. X. 1; iv. IV. 3; x. XII. 3.

葉  
yeh

The space between the gate and the screen. I. viii. III. 1.

葉  
yeh

Mulberries. I. v. IV. 3.

葉  
yeh

Nearly 20 times. The *dolichos tuberosus*, of whose fibres cloth is made; of *dolichos*. I. i. II. 1, 2; IV. 1—3; iii. XII. 1; vi. VII. 1, 2, 3; VIII. 1; viii. VI. 2; *et saepe*.

葉  
yeh

A reed or rush. I. v. VII. 1; xv. I. 3; II. v. III. 4; III. ii. II. 1.

葉  
yeh

A rush. Said to be the name for the *wei* before it flowers. I. ii. XIV. 1; v. III. 4; xi. IV. 1—3.

葉  
yeh

Green as an onion. II. iii. IV. 2.

葉  
yeh

(1) An edible plant. Medhurst calls it —alsine. Williams says—an esculent mallows. I. xv. I. 6. (2) Used for 揆, to measure, to determine. II. vii. VIII. 5; III. ii. X. v.

葉  
yeh

The *polygala Japonica*. I. xv. I. 4.

葉  
yeh

(1) 蒙戎, descriptive of furs as frayed and worn. I. iii. XII. 3. (2) To cover, = to be worn over. I. iv. III. 3. To cover over, = to twine about. I. x. XI. 1, 2. 蒙伐, a shield covered with, or pictured with feathers. I. xi. III. 3. (3) A hill in Loo. IV. ii. IV. 6.

蒲  
p'oo

(1) The bulrush or cat's-tail. I. xii. X. 1—3; II. vii. VII. 3. (2) An edible rush. ? the sweet flag. III. iii. VII. 5. (3) Oysters. I. vi. IV. 3.

蒸  
ching

Firewood from small branches. II. iv. VI. 3; VIII. 4.

蒸  
ching

A kind of rush or sedge. I. xi. IV. 1—3.

蒼  
ts'any

Azure, the colour of the sky. 蒼天, the azure heavens, but meaning Heaven, the Power above the sky. I. vi. I. 1—3; x. VIII. 1, 2, 3; xi. VI. 1—3; and see 天. So, 穹蒼, the Power in the azure vault. III. iii. III. 7. 蒼蠅, blue flies. I. viii. I. 1. 蒼蒼, descriptive of the greenness of rushes and sedges. I. xi. IV. 1.

蒼  
ts'any

The male southernwood. II. i. I. 2; v. VIII. 1.

蒼  
ts'any



薏  
leu  
薏  
suh  
藟  
luy  
藥  
yoh  
藩  
fan  
藪  
suo  
藹  
gae  
藻  
tsaou  
藿  
hoh  
樺  
t'oh  
蘇  
soo  
蘊  
wan  
蘋  
pin  
蘩  
neeh  
藪  
lien  
藥  
fan  
蘭  
lan  
羅  
lo

Descriptive of a temple grand-looking. III. iii. V. 4. (3) Descriptive of Heaven as mysterious. III. iii. X. 7. The dict. gives the pronunciation as *moh*.

See 茹.

The ox-lip. Medhurst calls it also—water plantago. I. ix. II. 3.

A creeping plant. Probably a kind of dolichos. I. i. IV. 1—3; vi. VII. 1—3: III. i. V. 6.

(1) 芍藥, the small peony. I. vii. XXI. 1, 2. (2) To remedy. III. ii. X. 4. A fence. III. ii. X. 7.

A marshy preserve for game and fish. II. vii. IV. 1—3.

藹藹, to be numerous. III. ii. VIII. 7, 8.

Tussel pondweed. I. ii. IV. 1: II. vii. VII. 1—3: IV. ii. III. 2.

Benn sprouts. II. iv. II. 2.

Withered leaves. I. vii. XI. 1, 2; xv. I. 4: II. iii. X. 1.

See 扶.

To be collected, accumulated. III. iii. IV. 2. 我心蘊結, my heart is fast bound, i. e., with sorrow. I. xiii. II. 2.

A large kind of duckweed. I. ii. IV. 1.

Shoots from the stump of a tree. IV. iii. IV. 6.

A convolvulus. I. x. XI. 1, 2.

White southernwood. I. ii. II. 1, 2; xv. I. 2: II. i. VIII. 6.

See 茺.

女羅, the dodder. II. vii. III. 1, 2.

THE 141st RADICAL. 虍

虎  
hou

(1) The tiger. I. iii. XIII. 2; vii. IV. 1: II. v. I. 6; VI. 6; viii. X. 3: III. iii. VII. 5. Tiger-like. III. iii. IX. 4: IV. ii. III. 5. 虎帳, a bow-case of tiger-skin. I. xi. III. 3. (2) A name. III. iii. VIII. 4, 6. So, 緘虎. I. xi. VI. 3.

虍  
nuh

(1) Rudeness. I. v. I. 3. To be rude, troublesome. III. iii. II. 11. (2) To oppress; oppression. II. iv. VIII. 11: III. ii. X. 4; iii. IV. 5. Oppressors. III. ii. IX. 1, 3.

虍  
lieaou  
虍  
k'een  
處  
ch'oo

The roaring of a tiger. III. iii. IX. 4 (虍

虎, a raging tiger).

To be reverential, reverentially. III. iii. VI. 1: IV. iii. IV. 6 (有虍); V. 6.

(1) To dwell, to stay. I. ii. VIII. 3; iii. VI. 2; x. XI. 1; xv. I. 5; VI. 2; et saepe.

不古處, not to follow the old way of living with another, or of treating another. I. iii. IV. 1. To abide permanently, to occupy a country. III. iii. IX. 2.

處處 to build and dwell. III. ii. VI. 3. To rest, i. e., in enjoyment, doing nothing. I. iii. XII. 2: II. iv. X. 5; vi. III. 4; et al.

—to sit;—associated with 啟 or 居. II. i. II. 2; VII. 3; iv. V. 2. = prosperity. II. ii. IX. 1: vi. X. 1. Perhaps 方處

should be thus taken, = possessing her prosperity, in II. iv. IX. 4. The dictionary takes no notice of these different meanings or applications of the term.

(2) To stop, to repress one's self. I. ii. XI. 3. —The dictionary under 處, a place, adduces I. iii. VI. 3, which I must construe differently. I. iii. XIII. 1, would be a case in point.

虛  
heu

(1) 其虛其邪—is it a time for delay? 虛 is taken as being descriptive of forbearing. I. iii. XVI. 1—3. (2) Ruins. I. iv. VI. 2. Here the dict. gives the 2d tone.

Captives. III. iii. IX. 4.

虍  
loo  
虞  
yu

(1) To estimate. III. i. I. 7; iii. II. 5 (不虞, not provided for). (2) To be anxious. IV. ii. IV. 2. To sympathize with. III. iii. IV. 6. (3) The name of a State. III. i. III. 9. (4) 騶虞, a certain monstrous animal;—an emblem of a benevolent ruler. I. ii. XIV. 1, 2.

To cry out; to appeal to. I. ix. VII. 3: II. iv. VIII. 6 (= to proclaim); vi. I. 5; vii. VI. 4: III. iii. I. 5.

The upright posts of a drum-frame. III. i. VIII. 3: IV. i. [ii.] V.

號  
huou  
虞  
k'eu  
虧  
k'wei

To fail, to wane. IV. ii. IV. 4.

THE 142d RADICAL. 虍

虍  
lieang

To weary and confuse. III. iii. II. 8.

虍  
lieang

(1) A cubra. II. iv. V. 5, 6; VIII. 6. (2) 虍, descriptive of horses jaded.

I. i. III. 2. (3) 虍, descriptive of the muttering of thunder. I. iii. V. 4.

In the morning. I. xv. I. 8.

蚤  
tsau

763  
 1. 4. *the cricket*. I. x. 1. 1—3; xv.  
 763  
 cluster. I. l. v. 3.  
 An insect which eats the roots of grain  
 plants. II. vl. VIII. 2; III. iii. III. 7; X.  
 I (*the* and *the*); XI. 2 (*the*).  
 See *the*.

I. 吾輩, to be simple-looking. I. V. IV.  
possessed. I. II. VII. —g. So, the dic-  
tionary gives the pronunciation as—  
A serpent. II. IV. V. g.

The silkworm moth, L. v. III. 2.  
The spider, L. xv. III. 2.  
The mulberry tree, L. v. III. 2.  
The mulberry insect;—an in-  
sect found on the mulberry tree, L. v. III. 2.

... of wasp. IV. 1. [III.] IV.

the water-bow. Probably some kind  
Generated in the water. II. v. V. 8.  
etc. II. iv. VIII. 6.

... a rainbow. I. iv. VII. 1.  
... and spices. II. v. II. 3.  
... Written also with the on

2. a tree-grub. Medhurst calls  
 center beetle. I. v. III. 2.  
 Mary. I. iv. X. 3.

I. III. I. 6.  
 I. V. III. 2.  
 I. II. III. 3.  
 I. III. I. 6.

which galls the leaves  
[III.] IV.  
—3, and 斯通, I. xv  
and of log

III. 1: II. 1. VII. 1.

4; VI. I. 1-3 (T)  
 go, to march. I.  
 Allotgether neuu  
 (T) 4-10  
 service); et step.  
 V, travellers. I. vii

THE 14TH RADICAL.

III. Blood. II. iv. X. 7 (III); vi. VI. 8

THE 143D RADICAL. III

4: IV. II. IV. 7 (羣類). (2) The  
tenure of barbarous tribes. III. III. VII.

THE 1430 RADICAL  
culture of barbarous tribes. III. III. VII. 6.  
(2) The  
III. II.

THE 143D RADICAL. III

1933 RADICAL. III

Blod. II. iv. X. 7 (II III); VI. VI. 8

THE 144TH RADICAL.

...vellers, I. viii. X. 8, 4; et al. (2)

To go away;—meaning to leave her parents' house and be married; spoken of a lady. I. iii. XIV. 2; iv. VII. 1; v. V. 2; *et al.* (3) A way, a road. I. ii. VI. 1; III. ii. II. 1; *et al.* The paths of the sun and moon, II. iv. IX. 2. **行潦**, pools gathered upon the roads. I. ii. IV. 1; III. ii. VII. 1—3. (4) To do; doings. I. v. IV. 4. (5) A row, a rank. I. vii. IV. 2; x. VIII. 3; III. iii. IX. 2; *et al.* (6) **公行**, the marshaller of chariots. I. ix. II. 2. (7) **伸行**, a name. I. xi. VI. 2. (8) **宵行**,—see **宵**. The dict. makes a distinction between the pronunciation and tone of (1)—(8) and of (4)—(8); but the She itself does not.

Actions, conduct. I. iii. VIII. 4; II. vii. IV. 5; III. iii. II. 2; IV. i. [iii.] III.

Abundant. I. x. IV. 1, 2. **有衍**, to be abundant. II. i. V. 3. **游衍**, to be dissolute. III. ii. X. 8. To be joyful. II. ii. V. 2. To please. II. vii. VI. 2; IV. iii. I.

An engine for assault in sieges. III. i. VII. 7, 8.

The State of Wei. I. iii. XIV. 1; iv. X. 1; v. III. 1. Title of I. v.

(1) The yoke of a carriage. II. iii. IV. 2; III. iii. VII. 2; IV. iii. I. (2) **福衡**,—see **福**. (3) **阿衡**, name of an ancient statesman, or of his office. IV. iii. IV. 7.

Cross-wise. To plough crosswise. I. viii. VI. 3 (**從衡**). Cross-laid. I. xii. III. 1.

THE 145TH RADICAL 衣

Garments, clothes, robes. I. i. II. 3; iii. I. 5; II. 1; v. III. 1; vi. IX. 1, 2; vii. I. 1—3; x. II. 1; xi. VIII. 1—3; *et sæpe*. As opposed to **裳衣**, denotes an upper robe, I. iii. II. 2; v. III. 1; vii. XIX. 1, 2; xi. V. 1; xv. VI. 1, 4. But in I. xi. V. 2 and xiii. II. 2, **衣** is used for a lower robe. In I. x. III. 1, 2, it means an inner garment. **衣裳** and **裳衣** together. I. xiv. I. 1; xv. III. 1. **衣服**, dresses. II. v. IX. 4. The same characters, in I. xiv. I. 2, are applied to the wing-cases of an ephemera. To wear; to put on. I. v. III. 1; vii. XIV. 3, 4. To give to wear. II. iv. V. 8, 9.

Properly a name for the robes of the king, with their peculiar ornaments. And so in III. iii. VI. 6, we have it as *royal*. But in I. xv. VI. 1, 1, it is *grand-*

*ducal*; and = *ducal* (dragon-embroidered), in II. vii. VIII. 1; III. iii. VII. 2.

A coverlet. I. ii. X. 2; x. XI. 3.

The collar of a coat. I. vii. XVII. 1.

A long, quilted robe. I. xi. VIII. 1.

Long, hot garments. I. iv. III. 3.

(1) The cuff of a sleeve. I. vii. VII. 1; x. VII. 1. (2) **祛祛**, descriptive of horses as stout. IV. ii. I. 4.

A head-dress. I. ii. II. 3.

To cover with, to invest. III. ii. III. 7.

To gather up the skirt. To place in the skirt. I. i. VIII. 3.

(1) Lining. I. iii. II. 1. (2) = the womb. II. v. III. 3.

To be collected; to assemble. II. i. IV. 2; IV. i. [iii.] XI; iii. V. 1.

To be abundant. II. vii. IX. 3 (**有裕**).

Fur garments. I. iii. XII. 3; vii. VI. 1—3; x. VII. 1, 2; xi. V. 1; xiii. I. 1, 2; xv. I. 4; II. v. IX. 4; viii. I. 1.

To supplement. III. iii. VI. 6.

A sheet for a bed. I. ii. X. 2.

(1) The lower garments. I. iii. II. 2; v. IX. 1; vii. XIII. 1, 2; ix. I. 1 (= clothes); x. II. 1; *et al.* **帷裳**, the curtains of a lady's carriage. I. v. IV. 4. (2) **裳裳**, descriptive of the splendour of flowers. II. vi. X. 1—3.

To wrap or bundle up. III. ii. VI. 1.

**褱褱**, having the upper part of the body bared. I. vii. IV. 1.

A plain wrapper, or swaddling cloth. II. iv. V. 9.

Narrow, contracted. I. ix. I. 2 (**褊心**).

The cuff of a sleeve. I. x. VII. 2.

(1) **褻如**, the app. of being in full dress. I. iii. XII. 4. (2) Descriptive of grain springing up and growing long. III. ii. I. 3.

Cloth of hair. I. xv. I. 1.

Used of a garment plain and unlined. I. v. III. 1; vii. XIV. 3, 4.

衾  
k'in  
衿  
kin  
袍  
paou  
裨  
jun  
祛  
k'eu  
被  
pe  
被  
p'e  
結  
k'eh  
裏  
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裘  
k'eu  
補  
poo  
裯  
ch'ow  
裳  
shang

褱  
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褱  
seih  
褱  
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褊  
p'ien  
褻  
s'ew  
褻  
y'ew  
褱  
loh  
褱  
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CHINESE CHARACTERS AND PHRASES.

To hold the clothes up. I. vii. XIII. 1, 2.

The name of a State. 魏. the wife

(1) To remove, to clear away. I. iv. VII. 8.

(2) To change positions. 魏. = fit to be

The collar of a coat. To fit the collar

An apron. II. vii. II. 2.

To tuck up. I. i. VIII. 3.

The collar worn with a sacrificial robe.

I. x. III. 1.

THE 146TH RADICAL. 西

The west; western, to the west, in the

west. I. iii. XIII. 4; iv. VII. 2; xiii. IV. 3;

6; vii. III. 1; II. i. VII. 1; III. 1; IV. 1; V. 1;

complete. I. vii. XI. 2; (3) The waist-

band of the lower garment. To sew that

on. I. ix. I. 1.

To extend, to spread. I. II. 1, 2; III.

III. I. 6. = to be long. III. II. 1, 3.

Sharp. II. vi. VII. 1.

To cover, to overspread. III. II. 1, 3.

On the contrary. II. iv. VII. 9; X. 2;

V. I. 1; III. III. 9, 11; III. 10, 13; X.

III. III. 16. 反覆 — see 反

THE 147TH RADICAL. 見

To see. I. I. X. 1, 2; II. III. 1-3; III.

XVII. 1; V. IV. 2; vi. VIII. 1-3; VII. X.

xi. I. 1-3; et scape. To feel. II. vii. IX. 7, 8.

To appear before. IV. I. [III.] VII.

To see, to regard. I. iv. X. 2; vii. VII.

1; xii. II. 3; II. iv. VII. 4; V. I. 1, 2; V.

11; IV. III. IV. 2; vii. V. 5; III. III. II. 2;

(1) One's self. II. iv. VII. 4; III. I. II.

III. I. 4; xv. V. 2; VI. I. 1-3; VII. IV. 4, 5;

III. IV. 4, 5; III. II. 7; III. 4.

THE 148TH RADICAL. 角

(1) A horn, horns. I. i. XI. 3; II. VI.

I. x. XI. 3 Adorned with horn. II. vii.

8. (2) The hair gathered into tufts, —

in a child. I. vii. VII. 3. So 角, a

sign of maidenhood. I. v. IV. 6.

To be idle; to be remiss. III. II. V. 4;

III. VI. 4; VII. 1; IV. 1; IX. 1; X. 1;

A drinking vessel, made of a rhino-

ceros' horn. I. i. III. 3; xv. I. 8; II. vi. I.

To be long and curved. 其 角. II

bow strongly bent. IV. II. III. 7.

(1) 觥, descriptive of the wind as

of water issuing from a spring. II. vii.

VIII. 2; III. III. X. 7.

A buckle. I. xi. III. 2

A spike for loosening knots;—carried

at the girdle. I. v. VI. I.

THE 149TH RADICAL. 弓

Nearly 150 times. (1) To talk, to con-

verse, to say. I. v. II. I; IV. 2, 6; vii. XI.

to talk. III. II. VI. 3. A saying, words,

narratives, talk. I. iv. II. I—8 (a story, a

words of an utterance response; vii.

4; et scape. 弓. X. 3, 4, 5; 7; V. I. 3.

Improper words. II. vii. VI. 5.

a current saying. III. III. I. 3. (2) An

initial particle. I. I. II. 3; IX. 2, 3; III. I.

2; IV. VI. 3; XII. 3; XIV. 3, 4; XIX. 1

perhaps 弓, —see 薄; and, making adverbs. II. v. IX. 1; vi. III. 3.

(4) The name of a place. I. III. XIV. 3.

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(5) 言言, to be high and large. III. i. VII. 8.

訊 *sin* (1) To announce to, to admonish. I. xii. VI. 2; II. iv. X. 4. (2) To question. II. i. VIII. 6; iii. IV. 4; iv. VIII. 5; III. i. VII. 8 (執訊, captives for the question).

訃 *hung* To weary and confuse. III. iii. XI. 2.

訃 *heu* (1) To be great, great. I. vii. XXI. 1, 2; III. iii. II. 2. (2) To cry loud. III. ii. I. 3. In this sense the dictionary gives the pronunciation as—*hao*. (3) 訃訃, descriptive of rivers and lakes as large. III. iii. VII. 5. The dict. gives this in the 2d tone.

訓 *heun* To teach, to be taught by; teachings. III. iii. II. 2; VI. 2; IV. i. [i.] IV.

訛 *go* (1) Baseless, idle. II. iii. IX. 3; iv. VIII. 1, 5. (2) To move about. II. iv. VI. 2. (3) To change. II. iv. VII. 10.

訟 *sung* A trial, to come to trial. I. ii. VI. 3.

訛 *yěw* To be in error. I. iii. II. 3.

訛 *heung* (1) To litigate. = judges. IV. ii. III. 6. (2) Disorders, miseries. II. iv. VII. 1, 10.

訪 *fang* To ask, to consult. IV. i. [iii.] II.

設 *shéh* To set. I. xiii. XVIII. 3. To set in order. II. iii. I. 1—3; vii. VI. 1. To set up. II. i. VIII. 2; iii. V. 3; III. iii. VIII. 1; IV. i. [ii.] V.; iii. V. 3. 設席, a second mat is set. III. ii. II. 2.

許 *heu* (1) The name of a State. I. iv. X. 3; vi. IV. 3. (2) A city and fields on the west of Loo. IV. ii. IV. 8. (3) A final particle. III. i. IX. 5.

許許 descriptive of the sound made by many people using their strength at once. II. i. V. 2.

訛 *tsze* Descriptive of people defaming one another. II. v. I. 2; III. iii. XI. 2.

詈 *le* To revile, to speak evil of. III. iii. III. 16.

詒 *e* (1) To cause, to produce. I. iii. VIII. 1; X. 6; II. i. VI. 5 (to give); iv. V. 9; vi. III. 3. To hand down. III. i. X. 8; IV. ii. II. 3.

詛 *tsuo* To take an oath to. II. v. V. 7.

詢 *seun* To take measures with. III. i. VII. 7; ii. X. 3. 咨詢, to plan. II. i. III. 5.

試 *shé* To use II. v. IX. 4; IV. ii. IV. 5. = trained, disciplined. II. iii. IV. 1, 3.

詩 *shé* An ode, a piece of poetry. II. v. VI. 7; III. ii. VIII. 10; iii. V. 8.

詭 *wei* Deceitful, wily. III. ii. IX. 1—5.

話 *hwa*

詳 *tsëang*

訖 *sin*

詹 *chen*

誓 *she*

誕 *t'an*

誘 *yěw*

語 *yu*

誠 *shing*

誦 *sung*

誨 *hwuy*

說 *shuoh*

說 *yueh*

說 *shucuy*

誰 *shucuy*

調 *chew*

調 *t'ëaou*

諄 *chun*

談 *t'an*

諏 *tseu*

諒 *leang*

論 *lun*

諗 *shin*

諫 *k'ien*

謀 *shin*

Words, speeches. III. ii. X. 1; iii. II. 5, 9 (話言).

To narrate particularly. I. iv. II. 2.

訖訖 the app. of being harmoniously collected. I. i. V. 1.

= 瞻, to see. II. viii. II. 2; IV. ii. IV. 6.

To swear; an oath. I. v. IV. 6.

(1) To be widely separated. I. iii. XII. 1. (2) An initial particle. III. i. VII. 5; ii. 2—7.

To seduce. I. ii. XII. 1.

To discourse; to talk. I. xii. IV. 2; II. ii. IX. 1; iv. V. 2; vi. V. 3; vii. VI. 5. 語語, to enter on deliberations. III. ii. VI. 3.

Truly, indeed. III. iii. V. 6.

To croon over. III. iii. III. 13. A song. II. iv. VII. 10; V. 8; VI. 8.

To instruct, to train. II. v. II. 3; viii. VI. 1—3; III. iii. II. 11; III. 5; X. 3.

(1) One's word or promise. I. iii. VI. 4. (2) To speak for, to atone for. I. v. IV. 3.

= 悅, to be pleased. I. ii. III. 2; iii. XVII. 2; II. vii. III. 1; viii. I. 2.

To stop, to halt. I. ii. V. 3; iv. VI. 3; v. III. 3; xii. IX. 2; xiv. I. 3.

Who. I. ii. IV. 3; VI. 2, 3; iii. X. 2; XIII. 4; iv. IV. 1—3; X. 6; v. VII. 1, 2; VIII. 2; IX. iii. I. 2; et scpe. (2) An initial particle. 誰昔 = 昔. I. xii. VI. 1.

= 輒, intense, repeated. I. i. X. 1.

To be mutually adjusted. II. iii. V. 5.

諄諄, repeatedly. III. iii. II. 11.

To speak. II. iv. VII. 1.

咨諏, to consult. II. i. III. 2.

(1) To understand, to sympathize with. I. iv. I. 1, 2. (2) If indeed. II. v. V. 7.

Descriptive of the sounding in unison of musical instruments. III. i. VIII. 3, 4.

To announce. II. i. II. 5.

To admonish, to reprove. III. i. VI. 4; ii. IX. 5; X. 1.

To be trusted, to be relied on. III. iii. I. 1.

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H.B.N. 1; G.X. 1; CH.IV. 2; H.L.VI.  
G.IV. 1; CH.III. (2) To be happy. III.

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**象** *sëang* (1) An elephant. IV. ii. III. 8 (象齒). Used alone for ivory. I. iv. III. 1; ix. I. 2; II. i. VII. 5. (2) Pictured. I. iv. III. 1. A boar three years old. I. xv. I. 4.

**豨** *këen*

**豫** *yu* To be at ease. II. iv. II. 3 (逸豫): III. ii. X. 8 (戲豫).

**幽** *pin* Name of the State occupied by the ancestors of the House of Chow. I. xv, title. III. ii. VI. 5, 6.

**豨** *tsung* A pig one year old. I. ii. XIV. 2; xv. I. 4.

## THE 153D RADICAL. 豸

**豹** *paou* The leopard or panther. I. vii. VI. 2; x. VII. 1, 2; III. iii. VII. 6.

**豺** *ch'ae* The wolf. II. v. VI. 6.

**貄** *hwan* The badger. I. ix. VI. 1.

**貉** *hoh* The badger. I. xv. I. 4.

**貉** *mih* (1) A wild tribe in the north. III. iii. VII. 6. Apparently used for wild tribes in the south. IV. ii. IV. 7 (蠻貉). (2) To grow up silently. III. i. VII. 1.

**狸** *le* A wild cat. I. xv. I. 4.

**貓** *mëaou* A wild cat. III. iii. VII. 5.

**貌** *pe* ? the white fox. III. iii. VII. 6.

## THE 154TH RADICAL. 貝

**貝** *pei* A beautiful shell. **貝錦** shell-like embroidery. **貝冑**, helmets adorned with shells. IV. ii. IV. 5.

**負** *foo* To carry on the back. II. iv. VI. 2; III. ii. I. 6. To carry away. II. v. II. 3.

**貧** *pin* To be poor; poverty. I. iii. XV. 1; v. IV. 4.

**貪** *tan* To covet, to desire. III. iii. III. 11, (貪人, a covetous man) 13.

**貫** *kwan* (1) To go through. I. viii. XI. 3. To be strung on a string. II. v. V. 7. (2) To have to do with. I. ix. VII. 1-3.

**貳** *urh* To be double or changeable. I. v. IV. 4. To have doubts. III. i. II. 7; IV. ii. IV. 2.

**貶** *pe* To be degraded. III. iii. XI. 3.

**貶** *to* To confer on. II. iii. I. 1.

**貽** *e* To present; a gift. I. iii. XVII. 2, 3; vi. X. 3; xii. II. 3; IV. i. [i.] X.

**賈** *moio* To barter for. I. v. IV. 1.

**賈** *fun* Large. III. i. VIII. 3.

**賈** *pe* Bright. **賈然**, brightly. II. iv. II. 3.

**賀** *ho* To congratulate. III. i. IX. 6.

**賂** *loo* To contribute;—money, or precious metals. IV. ii. III. 8.

**賄** *hwuy* Wealth, substance. I. v. IV. 2.

**資** *tsze* A ground of dependance or help. III. iii. III. 3. = the necessary means of living. III. ii. X. 5.

**賈** *koo* A trader. I. iii. X. 5; III. iii. X. 4.

**賊** *tsih* (1) To injure. III. iii. II. 8 (不賊, doing nothing injurious to virtue). (2) A thief, a villain. II. v. X. 4 (殘賊).

(3) Used in connexion with 蠹 and meaning specially insects that devour the joints of grain-plants. II. vi. VIII. 2; III. iii. III. 7; X. 1 (metaphorical); XI. 2 (metaphorical).

A guest. II. i. I. 1-3; ii. V. 1-4; iii. I. 1-3; VI. 4; vi. V. 3; VI. 3; vii. VI. 1-4; III. ii. II. 3.

To give to. II. vi. V. 4; IV. iii. II. Title of IV. i. [iii.] X.

(1) To be worthy;—endowed with talents and virtue. II. vi. I. 2. (2) Superior skill. III. ii. II. 3.

To diffuse, to spread abroad. III. iii. VI. 2, 3.

(1) To be simple and honest. II. i. VI. 5. (2) To appear before a court. III. i. III. 9. (3) To perfect. III. iii. II. 5.

Repeatedly, one after another. III. iii. III. 7.

To give to; gifts. I. vii. VIII. 3; XXI. 1, 2; xi. IX. 1, 2; III. iii. V. 8; VII. 3.

To be left. III. iii. IV. 8 (無贏, with no further ability remaining).

To redeem. I. xi. VI. 1-3.

## THE 155TH RADICAL. 赤

**赤** *ch'ih* Red. I. iii. XVI. 3; xiv. II. 1; xv. VII. 1; II. ii. V. 4; vii. VIII. 3; III. iii. VII. 2, 6.

(1) To be red. I. iii. XIII. 3. (2) To be commanding or awe-inspiring. I. v. I. 1, 2; III. i. VII. 1, 5; IV. iii. I. So **赫赫**, with slight modifications of



躍  
yoh  
躍  
teih  
蹶  
ch'oo

(1) To leap about. I. iii. VI. 1 (踊躍): III. i. V. 3; VIII. 2.

躍躍, to leap nimbly. II. v. IV. 4.

See 蹶.

### THE 153th RADICAL. 身

身  
shin

(1) One's person. In II. v. V. 3 it means the body or personal presence; and in I. xi. VI. 1—3, 人百其身=men would have given a hundred lives. In other passages it has a degree of moral meaning, nearly=personal character or duty. I. iii. III. 4; II. iv. V. 3; III. iii. VI. 4; IV. i. [iii.] II. (2) 有身=to become pregnant. III. i. II. 2.

The person. I. iii. X. 3; XI. 2; v. IV. 5; II. iv. VII. 4 (one's self); X. 5; v. III. 3; III. i. I. 7; iii. IV. 2; VI. 3; XI. 6.

躬  
kung

### THE 159th RADICAL. 車

車  
kzu

(1) About 60 times. A carriage, a chariot. I. ii. XIII. 1; iii. XII. 3; XIV. 3; XVI. 3; iv. IV. 2, 4; vi. IX. 1, 2; *et saepe*.

We have 路車, a grand chariot. I. xi.

IX. 1; II. vii. VIII. 1; *et al.* 戎車, a

war-chariot. II. iii. III. 1; *et al.* 脂爾

車, to grease your chariot, i. e., your

chariot wheels. II. v. V. 5. 大車, a

waggon. II. vi. II. 1—3. 棧車, box

carts; probably barrows. II. viii. X. 4.

我車, we drove our waggons. II. viii.

III. 3. (2) 子車 a surname. I. xi. VI.

1—3. The dictionary here gives the

pronunciation as *chay*.

The axle of a wheel. I. iii. IX. 2.

An army. III. ii. VI. 5. 中軍, pro-

bably the general of the army. I. vii. V. 3.

A carriage high in front. 如輕如

軒 is used of the nice adjustment of

war-chariots. II. iii. III. 5.

The inner reins of the outside horses in

a chariot. I. xi. III. 2.

The nave of a wheel. III. iii. IV. 2; IV.

iii. II.

To sacrifice to the Spirit of a road or

path. III. ii. I. 7.

(1) To be self-collected. I. v. II. 3. (2)

The name of a place between Wei and

Cheng. I. vii. V. 3.

軌  
k'ue

軍  
kun

軒  
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重輓 the carriage of a noble or high minister at the royal court, with high sides. I. v. I. 3.

The end of a carriage pole sustaining the yoke. I. xi. III. 1.

Nearly 100 times. (1) To contain, or convey in a carriage. I. xi. II. 3; II. iii. III. 1; v. IX. 3; viii. VI. 1—3; *et al.* (2) To load carriages for a march. II. i. VIII. 1; IX. 4. To be loaded; and the load. II. iv. VIII. 9, 10. (3) To be contained;—in a vessel. III. i. V. 4; iv. iii. II. (4) To fix bows in their frames. II. iii. I. 2. (5) To fill. In the phrase 載路, III. i.

VII. 2; ii. I. 3. (6) = 事, to go to work. II. vi. VIII. 1; IV. i. [iii.] V; VI. Doings. II. i. I. 7. (7) A year. III. i. II. 4. This is commonly in the 2d tone. (8) Its most frequent use is as a particle, which we can hardly translate, frequently repeated at the commencement of successive lines and of members of the same line. I. iii. VII. 4; XIV. 3; iv. IV. 2; viii. X. 1; xi. III. 3; II. i. II. 3, 4, 5; III. 2—5; VII. 2, 6; *et saepissime*. (8) = 戴, to wear on the head. IV. i. [iii.] VII. (9) To begin. I. xv. I. 2, 3; IV. ii. IV. 4.

A carriage low in front. See 軒.

To help; a help. IV. ii. IV. 2. Wheel-aids. II. iv. VIII. 9, 10.

A barrow or hand-carriage. To push along a barrow. II. viii. III. 2.

A wheel. I. ix. VI. 3.

To collect, to keep together; to be, and to make, harmonious. III. ii. VI. 1; X. 1; iii. II. 7.

Light. I. xi. II. 3; III. iii. VI. 6.

To overturn. II. iv. VIII. 9, 10.

The spokes of a wheel. I. ix. VI. 2; II. iv. VIII. 10.

輓轉, to roll over half way. I. i. I. 2; xii. X. 3.

In the phrase 權輿, a beginning. I. xi. X. 1, 2.

The place of a wheel where the spokes concentrate. I. xi. III. 1.

To turn, to roll about (act.) I. iii. I. 3; II. iv. I. 1—3; v. VII. 1. 輓轉, —see 輓.

Reins. I. iii. XIII. 3; vii. IV. 1; viii. X. 2; xi. II. 1; III. 2; II. i. III. 2—3; vi. X. 3; vii. IV. 5; IV. ii. IV. 3.

III. IX. 3; xv. II. 3 (追来): II. I. V. 3.

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SYN

To advance,—to official employment. III. iii. 11.  
 To alternate. In altered fashion. I. iii. 1. 5.  
 To be in accordance with;—*z*, with reason. I. iii. IV. 4.  
 To go astray. II. iv. VII. 3; III. ii. X. 3; III. II. 3.  
 I. q. 乃. III. i. III. 4; 7; II. VI. 1, 2, 3, 5, 6. In the text the character wrongly appears as 迺.  
 (1) To go back on the past; to repent the past in the present. III. i. X. 3. (2) To escort, to overtake and feast. IV. 1. [IX.] IX. (3) The name of a wild tribe in the north. III. iii. VII. 6.  
 To engrave, to work in gold. III. i. IV. 5.  
 To retire, to withdraw. I. ii. VII. 1—3; v. III. 3; II. iv. X. 9 (to withdraw from evil): III. iii. III. 9.  
 To escort. I. iii. III. 1, 3; X. 2; iv. IV. 1—3; v. IV. 1; vii. IV. 2 (送饯); XIV. 1; xi. IX. 1, 2; II. vi. V. 5.  
 To abscond; to hide. II. v. X. 7.  
 邂逅, accidentally; an accidental meeting. I. vii. XX. 1, 2; x. V. 2.  
 To be rebellious. IV. ii. III. 7.  
 滄海, to saunter about, to be at ease. I. vii. V. 2; xiii. I. 1; II. iv. II. 1. (1) A mate. I. i. I. 1. (2) A place of gathering. III. ii. IX. 2.  
 (1) To go away; to go to, to approach. I. iii. X. 8; XIX. 2; x. I. 2; xii. II. 3; II. IX. 4; v. III. 8; V. 1—4; vii. IV. 1; III. ii. VI. 2. 言不可逝, words are not to be cast away. III. iii. II. 6. 逝者 = the time will pass, by and by. I. xi. I. 2, 3. (3) An initial particle. I. iii. IV. 1, 2; ix. VII. 1—3; III. iii. 5. To urge to. I. ii. VI. 2, 3. To invite. II. i. V. 2.  
 To do; to make. I. vi. VI. 1, 2; vii. I. 2; III. i. II. 5; IV. 1. [III.] VII. (achieve-ments). = to prosper, to be established. IV. i. [III.] I.  
 (1) To make progress. III. i. VI. 5. (2) To go to. III. ii. VI. 4.  
 To meet with. I. iii. I. 2; vi. VI. 1—3; III. iii. III. 4.  
 濤濤, descriptive of the harmonious sound of drums. III. i. VIII. 4.  
 連運, descriptive of the capture of prisoners going on without interruption. III. i. VII. 8.

逮

tae

進

tsin

達

k'wei

湯

t'ei

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yih

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yu

遊

yew

過

ko

過

goh

遐

hēa

遑

huang

遑

ts'ew

道

taou

To come up to. III. iii. III. 6.

To advance. Both transitive and intransitive. III. iii. III. 9; IX. 4.

Where many ways meet. I. i. VII. 2.

To keep at a distance. III. iii. II. 4.

(1) = 佚, at ease. II. iv. II. 3 (逸). (2) To retire from the world. II. iv. IX. 8. (3) 逸逸, descriptive of an orderly, grave manner. II. vii. VI. 1.

To withdraw into retirement. II. iv. II. 3.

(1) And then, thereon. I. iii. XIV. 2; II. vi. VIII. 4; IV. ii. IV. 6, 7; iii. IV. 2.

(2) To be conceited-like. I. v. VI. 1, 2.

(3) To be complied with. I. v. IV. 5. (4) To be equal to, to correspond to. I. xiv. II. 3. (5) To go forward;—to good. II. iv. X. 4. (6) To make progress. IV. iii. IV. VIII. 10.

(6) To prolong, to respond to. III. ii. VIII. 3; II. v. IV. 2; III. iii. V. 6; VI. 8.

Quickly; to hasten. I. iii. XIV. 3; iv. 2; II. v. IV. 4 (used impersonally).

To wander about. I. iii. I. 1; xiv. 4; x. X. 2; xi. II. 3; III. iii. VIII. 1; IX. 3 (to march in a straggling manner).

遊敖. To move about at ease. I. viii. X. 4.

(1) To pass by. I. v. II. 2. = to come near. I. ii. XI. 3. (2) Name of a valley. III. ii. VI. 6.

(1) To repress. III. ii. IX. 1—5; IV. i. [ii.] X. (2) To extinguish, to ruin. III. I. I. 7.

(1) Far, distant. II. i. VI. 2 (far-reaching); vii. II. 2 (long-continued).

遐棄, to abandon. I. i. X. 2; 遐心, the wish to abandon. II. iv. II. 4. (2) = 何, what, how. II. ii. VII. 4, 5; viii. IV. 4; III. i. IV. 4; V. 3; IX. 6; iii. II. 7.

To have leisure; leisurely. I. ii. VIII. 1—3; iii. X. 3; II. i. II. 2—4; VII. 1, 3; VIII. 4; IX. 1; v. III. 4, 8; V. 5; viii. VIII. 1—3. To be idle, remiss. IV. iii. IV. 3.

To collect, to consolidate. I. xv. IV. 3. To be collected; concentrated, in. IV. iii. IV. 4.

(1) A way, a road. I. iii. VIII. 3; X. 2; viii. II. 2; VI. 1, 2; X. 1—4; x. X. 1, 2; xi. IV. 1—3; xii. I. 2; xiii. IV. 1, 2 (周道); II. i. II. 1; VII. 6 (行道); v. I. 3, 4; III. 2; VI. 7; IX. 1 (周道); viii. VI. 1; X. 4; III. i. III. 8 (行道); iii. VII. 1; IV. ii. III. 3. (2) To tell. I. iv. II. 1. (3) Methods. III. ii. I. 5.

遵

tsun

遷

ts'wen

選

seuen

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yuh

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ch'e

To meet with. I. viii. II. 1—3; IV. i. [iii.] I.

I. q. 遁, to retire. III. iii. IV. 5.

(1) To rest, to enjoy one's leisure. I. xii. III. 1; II. vi. I. 4. (2) 遲遲, to lengthen gradually out; I. xv. I. 2; II. i. VII. 6. To be long and tedious. II. i. VII. 6. Slowly; by sure and gradual process. I. iii. X. 2; IV. iii. IV. 3.

倭遲, to be winding and tedious. III. i. II. 1. 遲, to be late. IV. ii. IV. 3.

To follow, to go along. I. i. X. 1, 2; vii. VII. 1, 2; xv. I. 2; VI. 2, 3. To act according to the case. IV. i. [iii.] VIII.

To remove (trans. and intr.); to be removed to. I. v. IV. 2; II. i. V. 1; iv. X. 7; v. VI. 4; vii. VI. 3; III. i. VII. 2; iii. V. 3; IV. iii. V. 6.

To select, to point out. I. iii. I. 3; II. iii. V. 3. Choice (adj.) I. viii. XI. 3.

A particle, = 聿. III. i. IX. 1, 3.

(1) To be successful. IV. iii. IV. 2. (2) Descriptive of grain springing from the earth. IV. i. [iii.] V.; and to this should be referred IV. iii. IV. 6. (3) A lamb. III. ii. I. 2.

挑達, to be dissipated. I. vii. XVII. 3.

See 道.

To go away, to leave. I. ii. VIII. 1—3; IV. iii. IV. 3. To be distant. II. iv. VII. 5. To go against. I. iii. X. 1.

To be distant; distant; to extend far. I. iii. III. 1—3; VIII. 3; X. 2; iv. X. 2 (to forget); v. V. 1; VII. 1, 2; vii. XV. 1; viii. VII. 1, 2; x. IV. 1, 2; xv. I. 8; V. 2; II. i. V. 3 (to be absent); et sepe.

柔遠, to be kind to strangers. III. ii. IX. 1.

之子之遠, this man's sending me away. II. viii. V. 1.

To leave. I. iii. XIV. 2; iv. VII. 1, 2; v. V. 2; vi. VI. 1—3.

To go up, push back, to. III. ii. VI. 6. To go against. III. iii. III. 6. 遡洄 and 遡游,—see 洄 and 游.

To send. III. iii. V. 5.

(1) To come or go to. I. iii. XV. 2; vii. I. 1—3; III. 3; XX. 1; IX. vii. 1—3; x. X. 1; xii. IX. 1; II. i. V. 2; v. X. 2; vi. VII. 1. (2) To happen. II. i. V. 2.

(1) The legitimate heir. III. i. II. 1. (2) To set the mind on. I. v. VIII. 2. To preside over. II. v. VI. 1, 6.

To reprove. IV. iii. V. 3.



States,=the kingdom. II. iv. VII. 10; vi. I. 2, et al. 邦國=princes of the States in III. iii. VI. 4, but=our region and State in IV. ii. IV. 8. 邦畿, the royal domain. IV. iii. III. (1) 'To be delighted, to be deprived. IV. ii. I. 1. But we must read *sen* in the ode. (2) 邦甸, bushing. II. vii. VIII. 3. 邦甸, an almost inexplicable line, meaning—'There is no time for delay. I. iii. XVI. 1—3. The word is explained as descriptive of delay. Name of a principality. III. ii. I. 5. The title of I. iii. The name of a State. Name of a State. I. xiv. IV. 4. Suburbs. I. iv. IX. 1; v. III. 3; ix. VII. 3; II. I. VIII. 2. Suburban-altars. III. IV. 2. 'To do wrong; error. II. vii. VI. 4. (1) The capital. II. iv. X. 7; viii. I. 1—4; IV. iii. V. 3. (2) A large city. II. iv. IX. 6. (3) To be of an elegant carriage. I. vii. IX. 1. (4) The inner suburbs. I. iv. IX. 2. (5) 子都, the designation of some gentleman in Ch'ing. I. vii. X. 1. The name of a city in K'e-chow. III. iii. V. 6. The blossom of a tree fully opened. II. I. IV. 1. =同, verging towards. II. iii. VIII. 3. A village. I. iv. IV. 1 (=fields); II. iii. IV. 2; IV. iii. V. 1 (=quarter). The title of I. iv. The name of a State. (1) Neighbours. II. iv. VIII. 12. (2) 鄰里, descriptive of the noise of carriages. I. xl. I. 1. The end. III. ii. VII. 2. THE 16TH RADICAL. 西

'To be perversely, to be bad. II. v. I. 1; III. iii. II. 12; III. 13; XI. 2. 'To be left to, to be laid upon. I. iii. XV. 3. (1) 'To leave. II. iv. IX. 6; III. iii. IV. 3 (子留, half a man left). (2) 'To reject, to abandon. 如留, like an abandoned thing. II. v. VIII. 4. 下留, to dis- countenance. II. vii. IX. 2. (1) 'To go a journey, to proceed. I. iii. XIV. 3; vi. I. 1—3 (行留); xii. II. 3; II. iv. X. 3 (行留); v. I. 3 (id); viii. I. 4; III. I. IV. 3; IV. ii. III. 1. (2) 'To go by, to advance;—of time I. x. I. 2; II. v. II. 4. (3) 'To make a royal progress through. IV. I. [v.] VII. (4) 遯遯, regardlessly. II. viii. V. 3. See 遯. (1) 'To return. I. ii. II. 3 (遯); vi. IV. 1—3 (id); II. I. VIII. 6 (id); III. iii. IX. 6 (id); I. iii. XIV. 3; vii. I. 1—3; ix. V. 1; II. vi. III. 1—3; III. iii. V. 6. (2) 'To be nimble-like. I. viii. II. 1. 'To return. II. v. V. 6. 'To be near, near. I. I. X. 3; iii. X. 2; vii. XV. 1; II. I. IX. 4; v. I. 4 (shallow words); III. ii. IX. 1. THE 16TH RADICAL. 邑 A city, or town. I. xi. III. 2. A principal city or capital. III. I. X. 2; IV. iii. V. 5. V. 2. (1) A mound. I. xii. VII. 1, 2. (2) 'To be troubled, to be distressed. II. v. I. 1; IV. 3. A State. I. v. III. 1. (1) Much, many. II. vii. I. 3; IV. iii. I. (2) 有那, to be tranquil. II. vii. VII. About 50 times. A country, a State. I. iv. III. 3; v. VIII. 1; vii. VI. 2, 5, et al. We have 大邦, the great State, I. 2, the ruling State of the time. I. iv. X. 4; but in II. iii. IV. 4, 大邦 means the royal State, or the kingdom. 邦家 and 家邦, the State and its clans,=the State or the kingdom. II. ii. VII. 1, 2; iv. IV. 1; vi. IX. 4; III. I. VI. 2; et al. 邦人 and 邦之人. I. II. iii. IX. 1; iv. III. 1—3. 我邦族, my country and kin. II. iv. III. 1. 萬邦, the myriad

*et saepe.* The phrase 旨酒, good spirits, occurs several times; and especially 飲酒, to drink spirits, to feast. Sometimes the character is rendered by—*wine*; but it denotes—*spirits*.

**酢** *tsoh* (1) To present the return cup to the pledge cup. II. viii. VII. 3: III. ii. II. 1. (2) To recompense, to give in return. II. vi. V. 3.

**酤** *koo* To buy spirits. II. i. V. 3. Spirits. IV. iii. II.

**酬** *chow* To offer a cup of spirits. II. vi. V. 3 (獻酬).

**醒** *ch'ing* To be stupefied with spirits. II. iv. VII. 6.

**醉** *tsuy* To drink to the full; to be intoxicated. I. vi. I. 2: II. ii. X. 1: v. II. 2 (壹醉, to be devoted to drink); vi. V. 5, 6; vii. VI. 3, 4, 5: III. ii. III. 1, 2 (to give to drink to the full); iii. III. 13: IV. i. [I.] IX.; ii. II. 1, 2.

**醢** *t'an* Brine. 醢醢, the brine of meat minced small and pickled. III. ii. II. 2.

**醢** *hae* See above.

**醜** *ch'ow* (1) To be vile, to be evil or ominous. I. iv. II. 1: II. iv. IX. 1. (2) A crowd;—generally of inferior persons. II. i. VIII. 6; iii. IV. 4: III. ii. IX. 4; iii. IX. 4: IV. ii. III. 3. 羣醜, herds of game. II.

iii. VI. 1. 戎醜—great and universal movements, great movements of all. III. i. III. 7.

**醴** *le* New, sweet spirits. II. iii. VI. 4: III. ii. II. 4: IV. i. [ii.] IV.; [iii.] V.

**醴** *joo* Spoken of spirits as being strong. III. ii. II. 4.

**醴** *ch'ow* To pledge, to drink to;—used of the 3d cup, from the host to his guests. II. iii. I. 3; iv. VII. 8; v. III. 7; vii. VI. 1; viii. VII. 4.

**醴** *se* To strain off wine. II. i. V. 2, 3.

### THE 165TH RADICAL. 采

**采** *ts'ae* About 60 times. (1) To gather, to pluck. I. i. I. 3; VIII. 1; ii. I. 1, 2; III. 2, 3; IV. 1; iii. X. 1; iv. IV. 1—3;

*et sapissime.* 采采, to keep gathering. I. i. III. I; VIII. 1—3. (2) 采采, to be variegated, to be splendidly adorned. I. xiv. I. 2. Spoken of the wings of an ephemera.

**釋** *shih* To louse. 釋捫, to lay aside a quiver. I. vii. IV. 3.

### THE 166TH RADICAL. 里

**里** *le* (1) A village; a place of residence. II. iv. IX. 8: III. iii. VII. 4. (2) The Chinese measure of distance, rather more than the third of an English mile. II. iii. III. 2: III. iii. III. 10; XI. 7: IV. i. [ii.] II.; iii. III. (3) To be plunged in sorrow. III. iii. IV. 7.

**重** *chung* Heavy. 自重, to weigh one's-self down. II. vi. II. 3. The dictionary, however, prefers reading this *ch'ung*, meaning 累, to involve.

**重** *ch'ung* (1) Two. IV. ii. IV. 5. See 較. Double, one above the other. I. vii. V. 1, 2. One or more attached to another. I. viii. VIII. 2, 3. (2) Used of grain sown early and ripening late. I. xv. I. 6: IV. ii. IV. 1.

**野** *yay* (1) A wilderness; the uncultivated country. I. ii. XII. 1, 2; iii. III. 1: II. vi. III. I; viii. X. 3; *et al.* 牧野, the wilderness of Muh. III. i. II. 7. (2) Yet it must often be taken as the open country simply, away from the cities. I. xii. IX. 2; xv. I. 5; II. i. I. 1—3; iii. VII. 1; *et al.* 桑野, the country covered with mulberry trees. I. xv. III. 1. In I. iv. X. 3, we have the *yay* covered with wheat. (3) A plain; level ground. III. ii. VI. 3: IV. ii. IV. 2.

To give. III. ii. III. 8; iii. VIII. 5: IV. i. [ii.] I.

### THE 167TH RADICAL. 金

**金** *kin* The general name for metal. Probably gold. I. v. I. 3: III. i. IV. 5. 南金, the southern metals;—gold, silver, and copper. IV. ii. III. 8. Gilded, ornamented with metal. I. i. III. 2: II. iii. V. 4: III. iii. VI. 2. To make rare as gold. II. iv. II. 4.

A pan, or boiler. I. ii. IV. 2; xiii. IV. 3.

To angle. I. ii. XIII. 3; v. V. 1: II. viii. II. 3, 4.

To be balanced. III. ii. II. 3.

Bells at the top of a flag-staff. IV. i. [ii.] VIII.

A battle-axe. IV. iii. IV. 6.

A hook. II. iii. IV. 1: III. iii. V. 4; VII. 2. 鈎援, hooked grapplers, = scaling ladders. III. i. VII. 7.

A jingle, or instrument something like a bell, used to order the halt of an army. 鈺人, III. iii. IV. 3.

A sickle. IV. i. [ii.] I.



闕 (1) To shut, to repress. I. iv. X. 2. (2) Solemn. IV. ii. IV. 1.

闕闕, descriptive of building frames, one exactly over another. II. iv. V. 3.

(1) To bear, to be borne, with. I. iii. X. 3: II. v. III. 8. (2) = 穴, a hole. 掘

閱, spoken of an ephemera bursting from its hole. I. xiv. I. 3.

A supporting wall, acting as a curtain to a gate. I. vii. XIX. 2.

To be separated; separation. I. iii. VI. 4 (契闊), 5.

To be at rest. II. iv. VII. 5.

A tower over the yin above. I. vii. XIX. 2.

闐闐, descriptive of the sound of the drums in recalling victorious troops. II. iii. IV. 3.

(1) A look-out tower over a gate. I. vii. XVII. 3. (2) 有關, to be defective. III. iii. VI. 6.

(1) 關關, the soft notes of ospreys calling to each other. I. i. I. 1. (2) 復關, a place or gate in Wei. I. v. IV. 2.

(3) 閒關—see 閒.

To look enraged. III. iii. IX. 4.

The space between the gate and screen. I. viii. IV. 2.

### THE 170TH RADICAL. 阜

阜 (1) A large mountain mass. II. i. VI. 3. (2) Abundant, abundantly, on a great scale. I. vii. IV. 3: II. vii. III. 3. (3) Used of horses as being fat and large, in fine condition. I. xi. II. 1; III. 2: II. iii. V. 2; VI. 1. (4) 阜螽, a grasshopper. I. ii. III. 1: II. i. VIII. 5.

(1) A bank or shore. I. vii. XV. 1. (2) A hill-side. I. xi. I. 2, 3: II. i. V. 3. (3) Rugged and stony. II. iv. VIII. 7 (阪田).

The name of a State. III. i. VII. 5, 6.

An embankment. I. xii. VII. 1. A match for. I. xi. VI. 2.

(1) To be difficult and dangerous. I. xi. IV. 1—3. Dangerous passes. IV. iii. V. 1. (2) To be separated; separation. I. iii. VIII. 1. (3) To reject, to disclaim. I. iii. X. 5.

(1) A large mound; a mountain. I. v. II. 2: II. iii. II. 1; iv. VI. 2; viii. VI. 1: III. i. VII. 6; II. VIII. 1. 阿丘, a mound with one side high. I. iv. X. 3.

(2) 有阿, to be beautiful. II. viii. IV. 1—3. (3) 阿衡, the name of E Yin; the minister of T'ang, or of his office. IV. iii. IV. 7.

A bank or shore. I. xii. X. 1—3.

To adhere to, to be added. II. vii. IX. 6: III. i. III. 9. To secure the adherence. III. i. VII. 8. 附庸, see 庸.

(1) To descend. I. iv. VI. 2: II. iv. VI. 2; IX. 7: III. i. I. 1; ii. VI. 2; iii. X. 3: IV. i. [iii.] I.; II.; III.; iii. III.; IV. 3 (to be born); V. 4. (2) To send down. II. i. VI. 2: iv. VII. 5; X. 1: III. ii. I. 6 (= to give); iii. I. 2; III. 7; IV. 1; V. 1; X. 1, 6; XI. 1, 2: IV. i. [i.] IX.; [ii.] IX.; ii. IV. 1, 3; iii. II.; IV. 7.

To submit; to become quiet, at rest. I. ii. III. 1; II. i. VIII. 5: III. i. V. 2; ii. IV. 4.

To ascend. I. i. III. 2—4; ii. III. 1, 2; iv. X. 3; ix. IV. 1—3; II. i. IX. 3: III. i. I. 1 (陟降); et *scepe*.

To pass away. I. x. I. 1.

To take away;—in order to replace. II. i. VI. 1; vi. III. 2. To be kept away. II. iv. V. 3.

A near associate. III. iii. I. 4.

(1) To be cloudy; cloudiness, darkness. I. iii. V. 4; X. 1. 陰雨, abundant, fertilizing rains. I. xiv. IV. 4; xv. II. 2: II. iv. VIII. 9. (2) Concealed, masked. I. xi. III. 1. (3) 陰陽, the shade and the light. III. ii. VI. 5. 凌

陰 (read *yung*), an ice-house. I. xv. I. 8. To overshadow, = to do good to. III. iii. III. 14.

(1) To set forth, to arrange. II. i. V. 2; iii. IV. 3: III. iii. IX. 2 (to marshal). (2) To dispense, to give. III. i. I. 2. The line is a perplexing one. To diffuse. IV. i. [i.] X. (3) The name of a State. I. iii. VI. 2. Title of I. xii. (4) The path from the gate to the foot of the hall. II. v. V. 3. (5) Old stores of grain. II. vi. VII. 1.

A large mound, a mountain-mass. II. i. VI. 3; iii. II. 3; IX. 3; iv. VIII. 5; IX. : III. i. VII. 6: IV. ii. IV. 4.

To make in the shape of a kiln. III. i. III. 1.

(1) 陶陶, to look pleased. I. vi. III. 2. The same meaning nearly suits. I. vii. V. 3, where the phrase is descriptive of the horses of a chariot prancing proudly; but the dictionary here gives the pronunciation as—*taou*. (2) 皋陶, one of Shun's ministers. IV. ii. III. 5.

The land. I. xv. VI. 3. A level height. I. v. II. 3.

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難  
nan

Difficulties. II. i. IV. 3 (急難); VIII. 1, 4 (多難, to have many difficulties): II. i. [iii.] II. (多難, the many difficulties); IV. (id.)

難  
no

有難, to be luxuriant. II. viii. IV. 1.

## THE 173D RADICAL. 雨

雨  
yu

Rain. I. iii. III. 1; X. 1; iv. VI. 3; VII. 2; v. VIII. 3; vii. XVI. 1, 2, 3; viii. IX. 2; xiv. IV. 4; xv. II. 2, 4; III. 1—4: II. iv. V. 3; *et saepe*.

雨  
yu

To rain, to shower;—followed by a noun. I. iii. XVI. 1, 2: II. i. VII. 6; VIII. 4; vi. VI. 2; vii. III. 3; IX. 7, 8. To rain on. II. vi. VIII. 3.

雪  
seueh

Snow. I. iii. XVI. 1, 2; xiv. I. 3: II. i. VII. 6; VIII. 4; vi. VI. 2; vii. III. 3; IX. 7, 8.

霽  
fun

霽霽, descriptive of snow falling. II. vi. VI. 2.

霽  
p'ang

其霽, descriptive of snow falling thickly. I. iii. XVI. 1.

雲  
yun

Clouds, a cloud. I. iv. III. 2; vii. XIX. 1; viii. IX. 1: II. vi. VI. 2 (同雲, one arch of clouds): III. iii. VII. 4. 雲漢, the Milky way. III. i. IV. 4; iii. IV. 1.

零  
ling

To fall;—spoken of rain, dew, and tears. I. iv. VI. 3; vii. XX. 1, 2; xv. III. 1—4; II. ii. IX. 1—4; vi. III. 1.

雷  
luy

Thunder. II. iii. IV. 4: III. iii. IV. 3; IX. 3.

電  
tēn

Lightning. II. iv. IX. 3.

霖  
muh

霖霖, descriptive of soft drizzling rain. II. vi. VI. 2.

霆  
t'ing

Rapid thunder. II. iii. IV. 4: III. iii. IV. 3; IX. 3.

震  
chin

(1) To shake. III. iii. IX. 3 (震驚, to shake and be terrified): IV. i. [i.] VIII. (both transitive and intr.); ii. IV. 4; iii. IV. 5, 7. (2) = thunder. II. iv. IX. 3: III. iii. IX. 4 (震怒, thundering anger). (3) To be pregnant. III. ii. I. 1.

霏  
fei

霏霏, descriptive of a great fall of rain and snow. II. i. VII. 6. So 其霏. I. iii. XVI. 2.

霏  
chen

To moisten. II. vi. VI. 2.

和  
shuang

Hoar-frost. I. xi. IV. 1; xv. I. 8: II. iv. VIII. 1; v. IX. 2.

霰  
mih

See 霰.

霰  
s'ia

Sleet. II. vii. III. 3.

露  
loo  
露  
mae  
露  
luy  
露  
ling

Dew. I. ii. VI. 1; iii. XI. 1; vii. XX. 1, 2; xi. IV. 1—3: II. ii. IX. 1—4; X. 1—3.

Wind causing clouds of dust. I. iii. V. 2.

Thunder. I. ii. VIII. 1—3; iii. V. 4.

(1) Good. I. iv. VI. 2. (2) Marvellous; marvellousness. III. i. VIII. 1, 2; ii. I. 2. (3) Energy, majesty. IV. iii. V. 5.

## THE 174TH RADICAL. 青

青  
ts'ing

Green, blue inclining to green. I. viii. III. 2. 青蠅, blue flies. II. vii. V. 1—

3. 青青, to be green. I. vii. XVII. 1, 2. Used for 菁菁, to be green. II. viii. IX. 2; to be strong and luxuriant. I. v. I. 2.

靜  
tsing

To be quiet, retiring. I. iii. XVII. 1, 2; v. IV. 5; vii. VIII. 2. Silently. I. iii. I. 4, 5. Pure. III. ii. III. 4.

靖  
tsing

To be quiet; quietly. II. vi. III. 4, 5. To tranquilize, to order. II. vii. X. 1—3: III. iii. XI. 2: IV. i. [i.] VI; VII.

## THE 175TH RADICAL. 非

非  
fei

(1) Not. After another negative. II. vi. I. 2 (莫非). (2) To do wrong. II. iv. V. 9.

靡  
me

About 70 times. (1) Not, there is not. I. iii. XII. 3; XIV. 1; iv. I. 1, 2: II. i. VII. 1—3; IX. 1—3; iv. I. 1, 2; v. III. 3; VIII. 3; *et saepe*. Often joined with 不, another negative. III. iii. I. 1; II. 6; III. 2; *et al*. 靡室勞矣, I thought nothing of my toil in your house. I. v. IV. 5. In several cases we have to take it as = must not. I. x. VIII. 1, 3: II. i. II. 1—3; *et al*. (2) To be extravagant. IV. i. [i.] IV. (3) 靡靡, slowly. I. vi. I. 1—3.

## THE 176TH RADICAL. 面

面  
mēn

The face. II. v. V. 8. Face to face. III. iii. II. 10.

覲  
t'een

有覲, to stand before another, face to face with him. II. v. V. 8.

## THE 177TH RADICAL. 革

革  
kih

(1) = skins, without the hair taken off, though that is the distinctive meaning of 革. I. ii. VII. 2. (2) To moult. II. iv. V. 4. (3) The ends of reins. II. ii. IX. 1; iii. IV. 1: III. iii. VII. 2: IV. i. [ii.] VIII.



顛  
tēen

(1) The forehead. I. xi. I. 1. (2) 顛覆, to overthrow; to be overthrown, to be destitute. III. iii. II. 3: I. iii. X. 5. 顛沛, to fall utterly. III. iii. I. 8. 顛倒,—see 倒.

類  
luy

(1) To discriminate. III. i. VII. 4. A class. III. iii. I. 3. One's peers. III. iii. III. 13. (2) Good, blessing. III. ii. III. 5, 6. To be good. III. iii. X. 5. (3) To sacrifice to God. III. i. VII. 8.

顧  
koo

(1) To turn round the head and look; to regard. I. iii. IV. 1; V. 1; vi. VII. 1; ix. VII. 1; xii. VI. 2; xiii. IV. 1, 2 (顧瞻); II. i. V. 2: III. i. VII. 1 (眷顧); et al. (2) Name of an ancient State. IV. iii. IV. 6.

顯  
hēen

(1) To be evident. IV. i. [iii.] III. 不顯, out of view. III. i. VI. 3. To display. IV. i. [iii.] IV. To be illustrious. III. i. I. 1 (不顯 is to be taken interrogatively; and so, often), 2, 3; II. 5; iii. II. 7; V. 7; VII. 4: IV. i. [I.] I.; II.; IV.; IX. So 顯顯 III. ii. V. 1. (2) 顯父, the designation of a high minister of Chow. III. iii. VII. 3.

THE 182<sup>d</sup> RADICAL. 風

風  
fung

(1) The wind. I. iii. II. 4; V. 1—3; VII. 1, 2; X. 1; XVI. 1, 2; vii. XI. 1, 2; XVI. 1—3; xiii. IV. 1, 2; xv. II. 4; et scepe. 谷風,—see 谷 遡風, to go in the teeth of the wind. III. iii. III. 6. (2) = influence. III. iii. V. 8. (3) 晨風, a falcon. I. xi. VII. 1.

風  
fung

Lessons of manners. Title of Part I. To satirize, to censure. II. vi. I. 6.

飄  
pēuou

飄風, and 風飄, a whirling wind, a whirlwind. I. xiii. IV. 2: II. v. V. 4; VIII. 5, 6; X. 3: III. ii. VIII. 1.

THE 183<sup>d</sup> RADICAL. 飛

飛  
fei

About forty times. To fly. Very often preceded by the particle 于. I. i. II. 1; iii. I. 5; III. 1—3; VIII. 1, 2; v. VIII. 2; viii. I. 3; xv. III. 4; VI. 2, 3; et passim.

THE 184<sup>th</sup> RADICAL. 食

食  
shih

About fifty times. (1) To eat, to take food. I. ii. VII. 1—3; v. IV. 3; vi. X. 2; vii. XII. 2; ix. III. 2; VII. 1—3; et passim. 以就口食, when he was able to feed himself. III. ii. I. 4. To devour. II.

食  
sze

飢  
ke

殮  
sun

飫  
yu

飭  
chih

飲  
yin

飲  
yin

飴  
e

餽  
peih

餽  
paou

飾  
shih

養  
yang

餐  
ts'an

餘  
yu

餞  
ts'fen

餞  
t'an

館  
kuan

餼  
how

v. V. 6. 每食, at every meal. I. xi. X. 1, 2. (2) Food generally;—and that presented in sacrifice. Joined with 酒. Perhaps in these cases we should read the character—*sze*. I. x. II. 3: II. iv. V. 9; vi. V. 1, 4, 6; VI. 3. (3) Used of an eclipse of the sun or moon. II. iv. IX. 1 (日有食之), 2. (2) The emoluments of office. III. iii. III. 6.

(1) Food, rice. II. vii. IX. 5. (2) To give to eat. I. x. X. 1, 2; xv. I. 6: II. vi. VII. 1; viii. VI. 1—3: III. ii. VI. 4. To be hungry. I. i. X. 1; vi. II. 2; xii. III. 1; xiv. II. 4: II. i. VII. 2, 6; vii. IV. 1.

(1) Used as—餐, to eat. 素殮, to eat the bread of idleness. I. xi. VI. 3. (2) = cooked millet. II. v. IX. 1. To eat or drink to repletion. II. i. IV. 6.

To be made ready. II. iii. III. 1.

About thirty times. To drink. The phrase 飲酒, often equivalent simply to—to be drinking or feasting, is common. I. vii. III. 2; VIII. 2: II. i. IV. 6; V. 3; VI. 5; ii. X. 1, 2; iv. VI. 2; v. II. 2; vi. I. 6; et passim. 飲餞, to drink the cup of convoy. I. iii. XIV. 2, 3. To give to drink. I. x. X. 1, 2: II. iii. III. 6; viii. VI. 1—3; III. ii. VI. 4.

Sweet cakes made of rice. III. i. III. 3.

有餼, to be fragrant. IV. i. [iii.] V.

To eat to the full; to satiate. I. xi. X. 2: II. vi. V. 6; viii. IX. 3: III. ii. III. 1: IV. i. [i.] IX. An ornament. Used with reference to cuffs of leopard-skin. I. vii. VI. 2.

(1) To bring up, to cherish. IV. i. [iii.] VIII. (2) 養養, descriptive of perplexity and trouble of mind. I. iii. XIX. 1. To eat. I. vii. XII. 1; ix. IV. 1.

Remaining over; a remnant. I. xi. X. 1: II. viii. I. 5 (有餘): III. iii. IV. 3. To give a feast of convoy to one. III. iii. V. 6; VII. 3. See 飲.

=to advance, to increase. II. v. IV. 3.

The public quarters or court of a feudal State at the capital. I. vii. I. 1—3. To build temporary lodging houses. III. ii. VI. 6.

Provisions. Used of dried food. II. i. V. 3; iv. VI. 2: III. ii. VI. 1.

To steam rice. III. ii. VII. 1.





騾  
lae  
騾  
k'e

A horse seven cubits high and upwards. I. iv. VI. 3.

(1) A piebald horse. I. xi. III. 1, 2; II. i. III. 3; iii. IV. 1. On IV. ii. I. 2, the colour is described as greenish-black. (2) Of spotted deer-skin. I. xiv. II. 3.

駢  
fei

駢駢, descriptive of horses going on without stopping. II. i. II. 1, 2; vii. IV. 5.

駮  
k'ea

A horse with red and white hairs intermixed. IV. ii. I. 4.

駮  
kwei

駮駮, descriptive of horses strong and eager. II. i. VII. 5; iii. III. 1: III. iii. II. 2; VI. 8.

騊  
kwa

A piebald horse. The dict. says, a yellow horse with a black muzzle; a horse of a light yellow colour. I. xi. III. 2.

騊  
k'een

To be defective, to want. II. i. VI. 6. To be injured. II. iv. VI. 3.

騰  
t'ang

To mount up. II. iv. IX. 3: IV. ii. IV. 4.

駮  
yuen

A bay horse, black-maned, with a white belly. III. i. II. 8.

騊  
tsow

騊虞, a fabulous animal. I. ii. XIV. 1, 2.

騊  
saou

To be moved. III. iii. IX. 3.

騊  
ts'an

The outside horses of a carriage. I. vii. IV. 1; xi. III. 2: II. iii. V. 6; vii. VIII. 2.

驅  
k'eu

(1) To whip up one's horses. I. iv. X. 1; viii. II. 1—3; X. 1; x. II. i: II. i. III. 2—5; ii. X. 8. 前驅, to drive a chariot in front of a host. I. v. VIII. 1. (2) 脅驅, side straps, running between the inside and outside horses. I. xi. III. 1.

騾  
yah

A black horse, white-breeched. IV. ii. I. 1.

騾  
t'o

A horse, of a greenish-black colour, flecked as if in scales. IV. ii. I. 3.

騾  
t'een

A horse with white hairy legs. IV. ii. I. 4.

騾  
k'eaou

(1) 有騾, descriptive of horses, as looking strong. I. v. III. 3. (2) To be conceited and proud; insolent; insolence. I. ix. III. 1: II. iii. VII. 3; v. VI. 5; vii. IX. 7. (3) 騾騾, descriptive of the luxuriant growth of weeds. I. viii. VII. 1. (4) 歇騾, short-muzzled hunting dogs. I. xi. II. 3.

鐵  
t'ieh

An iron-black horse. I. xi. II. 1.

騾  
king

(1) To disturb, to make confusion. II. iii. V. 7. (2) To be afraid. III. iii. IX. 3.

騾  
yuh

騾騾, descriptive of grain growing vigorously. IV. i. [iii.] V.

騾  
tsow  
騾  
le

A fleet horse. II. i. II. 5.

A black horse. I. viii. X. 2; xi. III. 2: II. iii. III. 2: IV. ii. I. 1.

## THE 188TH RADICAL. 骨

體  
t'e

(1) The limbs. I. iv. III. 3. 下體, the roots of plants. I. iii. IX. 1. (2) A prognostic on the tortoise-shell, or by the diagrams. I. v. IV. 2. (3) To be completely formed. III. ii. II. 1.

## THE 189TH RADICAL. 高

高  
kaou

To be high; high. I. i. III. 1: II. iv. VIII. 6; IX. 3; v. III. 8; vii. IV. 4, 5; X. 3; viii. VIII. 1; III. i. VII. 6; ii. III. 3; VIII. 9; iii. V. 1: IV. i. [i.] V.; [ii.] IV.; [iii.] III; XI.

## THE 190TH RADICAL. 髟

髟  
t'e

An increase of the hair;—false hair. I. iv. III. 2.

髟  
maou

(1) The hair shed from the *pia mater*, and brought down as low as the eyebrows on either side. I. iv. I. 1, 2. (2) Distinguished, of promise. II. vi. VII. 1: III. i. IV. 2. To make eminent. III. i. VI. 5. (3) Used for 髟, a tribe of western barbarians. II. vii. IX. 8.

髟  
t'an

Used of hair hanging down over the forehead. I. iv. I. 1, 2.

髟  
fah

The hair. I. iv. III. 2: II. viii. I. 2, 4, 5: II. 1: IV. ii. IV. 5, 8.

髟  
k'eu

To be good. I. viii. VIII. 2. This seems to be the meaning, though we do not look for such a signification in a character formed from 髟.

髟  
chin

Black. I. iv. III. 2.

## THE 191st RADICAL. 鬥

鬥  
heih

To wrangle. II. i. IV. 4.

## THE 192D RADICAL. 鬯

鬯  
ch'ang

(1) Herb-flavoured spirits. III. iii. VIII. 5. (2) A bow-case. 鬯弓, to put a bow into its case. I. vii. IV. 3.

鬯  
yuh

(1) To be thickly-wooded. I. xi. VII. 1. (2) The sparrow-plum. I. xv. I. 7.

THE 1930 RADICAL. 𩚑

(1) A fish—unknown. I. vii. IX. 1.  
(2) Old and witless. II. iii. VII. 1.

A long, narrow fish. IV. 1. [H.] VI.

The rudd. I. xv. VI. 1.

The sturgeon. I. v. III. 4; II. v. X. 7; IV. 1. [H.] VI.

The tench. II. ii. III. 2.

The yellow-jaws. II. ii. III. 1; IV. 1. [H.] VI.

The tench. I. vii. IX. 2; II. viii. II. 4; III. iii. VII. 3.

THE 1930th CHARACTER. 𩚑

Birds, a bird. I. 1. II. 1; iii. VII. 4; xl. VI. 1—3; II. 1. V. 1; iii. III. 4; iv. V. 3; vii. X. 3; vii. VI. 1—3; III. 1. VII. 3.

(1) The wild-duck. I. vii. VII. 1; III. 1. IV. 1; IV. 2.

(2) Name of a hill in Loo.

(1) The turtle dove. I. ii. I. 1—3. So other dove. I. v. IV. 3; II. v. II. 1. (3)

鴿. I. xiv. III. 1—4. (2) Some

鴿. I. i. I. 1. (1) To give out notes;—as to crow, to sing. I. i. I. 1; iii. IX. 2, 3; vii. VII. 1; XVI. 1—3; vii. I. 1; xv. 1, 2, 3, 4; III. 3; II. iii. III. 4; X. 1, 2. (2) Used of the sounds made by deer. II. i. I. 1—3.

A hawk. II. v. X. 7; III. 1. V. 3.

(1) A wild-goose. 2 the grey lag. I. x. VII. 1—3. (2) An iron-grey horse. I. vii. IV. 3.

The wild-goose. I. iii. IX. 3; vii. IV. 1; VIII. 1; II. iii. VII. 1—3.

鴿. the Yellow or Mandarin duck. The former character is appropriate to the male, the latter to the female. II. vii. II. 1, 2; viii. V. 7.

See last character.

An owl. I. xii. VI. 2; IV. ii. III. 8. So 鴿. I. xv. II. 1.

An owl. III. iii. X. 3. See last character.

Used of the rapid flight of a hawk. I. vii. 1; II. iii. IV. 3; IX. 1—3.

THE 1930 RADICAL. 𩚑

A large lobster. I. xiii. IV. 3.

(1) All together. I. xii. II. 3. (2) = 𩚑

𩚑 to perform music in sacrifice, in-viting the presence of the spirits. IV. iii. II.

To nourish. I. xv. II. 1.

THE 1930th RADICAL. 𩚑

(1) An imp. II. v. V. 3. (2) 𩚑. I. ii. III. 2.

The demon of drought. III. iii. IV. 3.

To reject. I. vii. VII. 2.

The name of a State. The title of I. ix.

THE 1930th RADICAL. 𩚑

About thirty times. (1) Fish, a fish. I. x. 3; iii. XVII. 3; vii. IX. 1—3; xii. III. 2, 3; xiii. IV. 3; xv. VI. 1; i. 4 possim.

𩚑. the barbel. II. ii. V. 1, 2. (2) A seal or porpoise. 𩚑. a seal-skin quiver.

eyes like a fish. IV. ii. I. 4.

The dream. I. i. X. 3; vii. IX. 1, 2; xii. III. vii. 2.

The State of Loo. I. vii. VI. 1, 2; X. 1—4; IV. ii. III. 1—3; IV. 2—8.

the tide of IV. ii.

The snouted sturgeon. I. v. III. 4; II. v. X. 7; IV. 1. [H.] VI.

Fresh. III. iii. VII. 3.

(1) To be few; few. I. vii. XVII. 1, 2; II. viii. IX. 3; III. iii. I. 1; II. 8; VI. 6. To consider as an exception. II. vi. I. 3.

(2) Good. I. iii. XVII. 1. 鮮. the finest (rarest) plums. III. 1. VII. 6.

鮮, not good. (3) Poor, destitute.

an orphan. II. v. VII. 3.

The carp. I. xii. III. 3; II. ii. III. 3; iii. III. 6; IV. 1. [H.] VI.

The sand-blower. II. ii. III. 1.

The bull-head, or mudfish. II. ii. III. 3; IV. 1. [H.] VI.

鴻  
hung  
鵠  
te

A large wild-goose. I. iii. XVIII. 3; xv. VI. 2, 3; II. iii. VII. 1—3.

The pelican. I. xiv. II. 2, 3.

鵠  
kaou

A name for the capital of K'eh-yuh in Tsin. I. x. III. 2.

鵠  
ts'eh

The magpie. I. ii. I. 1—3; iv. V. 1, 2; xii. VII. 1.

離  
chuy

The Filial dove. II. i. II. 3, 4; ii. V. 4.

鵠  
shun

The quail. I. iv. V. 1, 2; ix. VI. 3.

鵠  
t'wan

An eagle. II. v. X. 7. In the note there, the pronunciation is said to be *tun*;—wrongly.

鵠  
ts'ew

An adjutant or marabout. II. viii. V. 6.

鵠  
keih

The shrike. I. xv. I. 3.

鵠  
ts'ang

(1) 有鵠, to be glittering. IV. i. [ii.] VIII. (2) 鵠鵠, descriptive of the notes of bells. IV. iii. II.

鶯  
ying

有鶯, descriptive of the bright and variegated colours of a bird's wings. II. vii. I. 1, 2.

鶴  
hoh

A crane. II. iii. X. 1, 2; viii. V. 6.

鵠  
neih

The medallion plant. I. xii. VII. 2.

鵠  
yaou

有鵠, descriptive of the note of the female pheasant. I. iii. IX. 2.

鵠  
e

The widgeon. III. ii. IV. 1—5.

鵠  
k'au

A long-tailed pheasant. II. vii. IV. 2

鵠  
ying

An eagle. III. i. II. 8.

鵠  
loo

An egret. I. xii. I. 2, 3; IV. i. [ii.] III.; ii. II. 1, 2.

鵠  
yu

A kind of crow. II. v. III. 1.

鵠  
kuan

The white crane. I. xv. III. 3.

鵠  
huan

The bells at horses' bits. I. xi. II. 3; II. ii. IX. 4; iii. IV. 2; VIII. 1, 2; *et al.* The bells at a knife's handle. II. vi. VI. 3.

THE 198th RADICAL. 鹿

鹿  
luh

A deer; deer. I. ii. XII. 2; xv. III. 2; II. i. I. 1—3; iii. VI. 2 (麀鹿; see 麀); v. III. 3; III. iii. III. 9

鹿  
lu

A doe;—found always in connection with 鹿. II. iii. VI. 2; III. i. VIII. 2; iii. VII. 3.

麀  
p'au

(1) To weed. IV. i. [iii.] V. (2) 麀, to be martial-looking. I. vii. V. 2.

麀  
me

—湄, the margin of a river. II. v. IV. 6.

麀  
yu

麀麀, to be herding together in numbers. II. iii. VI. 2.

麓  
luh

The foot of a mountain. III. i. V. 1.

麀  
keun

An antelope. I. ii. XII. 1.

麀  
le

(1) To pass into. II. ii. III. 1—3. (2) Number. III. i. I. 4.

麟  
lin

The fabulous animal, the *k'e-lin*. Lin is properly the female of it. I. i. XI. 1—3.

THE 199th RADICAL. 麥

麥  
mih

Wheat. I. iv. IV. 2; X. 4; vi. X. 2; ix. VII. 2; xv. I. 7; III. ii. I. 4; IV. ii. IV. 1.

THE 200th RADICAL. 麻

麻  
ma

Hemp; hempen. I. vi. X. 1; viii. VI. 3; xi. II. 2; xii. IV. 1; xiv. I. 3; xv. I. 7; III. ii. I. 4.

摩  
luwy

To motion to. II. iv. VI. 3.

THE 201st RADICAL. 黃

黃  
huang

Nearly forty times. Yellow. I. i. II. 1; III. 3; iii. II. 1; VII. 4; v. IV. 4; viii. III. 2 (yellow silk); xi. VI. 1—3; *et saepe*. Used of horses, probably of a bay colour. I. vii. IV. 2; xi. IX. 1; IV. ii. I. 1; II. 1. Used for yellow fabrics of silk. I. xv. I. 3; II. iii. V. 6. 黃耆, the yellow hair and wizened face of old age. II. ii. VII. 5; III. ii. II. 4; IV. iii. II. 黃髮, the yellow hair of old age. IV. ii. IV. 5. 黃茂, the cereals of yellow luxuriance. III. ii. I. 5. 黃黃, to be nil-yellow;—descriptive of fox-furs. II. viii. I. 1.

THE 202d RADICAL. 黍

黍  
shuo

Millet.—probably the *panicum miliaceum*. I. vi. I. 1—3; ix. VII. 1; x. VIII. 1, 2; xiv. IV. 4; xv. I. 7; II. i. VIII. 4; iv. III. 3; vi. V. 1; VI. 3; VII. 1, 4; VIII. 4; viii. III. 1; IV. i. [ii.] IV.; [iii.] VI.; ii. IV. 1.

黎  
le

Black-haired. 黎民, the black-haired people. III. iii. IV. 3. 羣黎百姓, all the black-haired race. II. i.